TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo by Klein and Guttenstein, Milwaukee.

DAISY LOVERING,

As Cigarette in Under Two Flags.

LAWRENCE, L. I., June 29.

The Matinee Girl is writing you this week from a hammock swung across the corner of a second-story veranda, from which she can look across sandy bars and ridges over the great, cool, inviting ocean.

Right at this place the ocean has a character of its own. It is wild, tremendous and suggestive of big ships. It has none of the vacation frivolity about its foam that the sea wears at so many other beaches.

There is no big hotel, no orchestra, no golf links within a mile. Oh, joy; oh, rapture!

The beautiful inn which once stood on this point, like a stately chaperon with a brood of cottage debutantes under her wing, was burned to the ground a few years ago.

Now the cottages stand in a row like motherless lambs, and the sea sweeps in, turning up a new beach here and there every day or so. You turn in at night with one inlet in view, and in the morning you find that the ocean has been playing tricks and has thrown a small gulf and a peninsula up on the beach.

I am firmly convinced that we will wake up some morning and find ourselves on an island. For that reason I keep a straight front life preserver in my room, and have tried it on to be sure that it fitted without wrinkling.

But it is beautiful to be with the ocean, apart from a board walk, from hotel hackmen and the hotel atmosphere, which pushes the ocean off in the background hidden by a merry-go-round or a shooting gallery.

Here the ocean is everything, and we are only pebbles on the beach. And it makes one feel absolutely, ridiculously, unutterably small.

Now and then a sail specks the horizon, a girl in a red golf coat (you don't have to play the game to wear the clothes) goes sprinting over the bridge toward the bathing houses, but it is all delightfully different from the dusty, hot old town that I left behind me, with its perspiring truckmen, its tired horses and swearing cabbies, and hysterical car conductors.

Of course you can't expect any dignified language from a hammock, but I wish you to know that the place has a distinctly theatrical savor.

Over my left shoulder, by rubbering dexterously, I can see the cupolas of Lillian Russell's Summer house. The hackmen here, of whom I shall write things later, tell me that Miss Russell has built a high fence around herself, so that the natives cannot look in.

This high fence idea is getting to be quite the thing in Summer time. And it must be annoying if one is a popular beauty to find a group of villagers waiting at the rising of the sun to get a glimpse of the fairy queen.

Then, too, this is the same ocean in which Virginia Harned was carried out to sea and then carried in by a brave life saver, who received such a large reward that he retired from public life.

About a mile down the beach Far Rockaway looms out, famous as the Summer resting place of Clara Lipman and Louis Mann, and any number of others in the profession.

Edgemere comes next, then Arverne, and so on along the Summer shore.

Writing from a balcony, with a hammock for a chair and a yellow pad for a desk, makes one feel like a literary Juliet. Romeo is not in evidence. This is a manless place, because the distance from the beach to the station is so great and the hackmen's charges are so much greater that men who have to go to the city throw up their hands.

You can get from Lawrence to New York and back again for less money than it takes to get from the station to the beach. If you try and talk over the inconsistency of this with the hackmen they just flip the whip over the horse's back and look off dreamily at the sunset.

This is probably because Lawrence long ago gained a reputation as a millionaire settlement. There is an idea that millionaires do not object to paying exorbitant carriage rates, but Russell Sage, who has his Summer home here, has given them a few lessons to the contrary this season.

Several times he arrived at the station to find none of his own carriages in waiting, but he set out each time to foot it to his place.

Still the hackmen remain chesty and stand together in a sort of union to keep up the prices. This is the first town the Matinee Girl ever found, except Newport, where such a condition of things was allowed to exist.

I am now looking around to find a sound, kind and gentle horse, whose owner would like it to summer at the sea in the care of an experienced and careful driver.

Or I will exchange a Century Dictionary for a horse that can be ridden with a saddle or driven before a trap.

Driving along under the trees, with beautiful green country within a short distance of the sandy shore, the idea came to me that a traveling company giving open air performances at different resorts would not be such a bad notion.

There would be no scenery to carry along. The players would gain an ease in their outdoor performances that is often lacking in the occasional shows of this sort that are given in Summer.

Open air performances are all first-nights, and still they are always enjoyable and interesting. At Larchmont, at Saratoga and at the Stevens place in Hoboken notable occasions of this sort can be remembered.

But people away from town in Summer are always anxious to be amused in some novel way, and a properly conducted tour, with a company of actors of merit as a promise of what might be expected, would be a charming innovation.

Various theatrical enterprises flourish at Atlantic City in the Summertime and are well patronized. The theatres there are built off the board walk, and as you enjoy the play you can hear the waves washing in about the pier and feel the salt breeze blowing in from the ocean.

But the open air performance has the very spirit of Summertime in it, and lacks the usual theatrical accessories so completely that it gives the desired novelty to the production.

There is nothing that can compare with the nostalgia for the sea that sets in about this time of year except the mad, restless desire to return to town that sets in just as soon as one has become thoroughly saturated with the Summer.

The dreamy languor of the sea affrights you. You feel as though you are drifting off into some unknown land, away from care and responsibility. And it positively scares any one accustomed to the strenuous life to feel oneself ebbing in that way.

You feel as though you want to reach out and hold onto something, or else you'll float off into the sunset's purple rim and lose yourself.

That is the time when it's the proper thing to just turn over in the hammock and say, "What's the use?" If you do lose yourself it won't be a national calamity, and the sunset's purple rim may be a not half bad sort of place.

But if you get rattled and begin to wonder how the rubber plant is getting along without you, and if Fifth Avenue and Twenty-third Street are in the same place as they were when you last saw them, first thing you know you'll be buying a return ticket for the old town.

But part of the science of living is the learning to relax. If you don't do it in the Summertime you will never do it. And some wise dispensation of Providence has put it within the reach of even the hardest-worked and horniest-handed toiler to get off somewhere to some nook on the sea or in the hills where he can breathe.

If it is only for a day at a time, get in some tall picnicing within the next few weeks. Rest under a tree somewhere and look up at the branches, and imagine you are part of the plant and are going to forget stocks and bonds and banks and business interests for a space.

You player people don't know how lucky you are, for while you rest you can think out your ideas as to some of the great roles, as to some of the great actors and the great plays.

You can sit under the stars and dream, but your dreams are never as dry or as sordid as the more money grubbing worldlings, who don't know the wonder of the infinite world of art any more than they can feel the beauty of a starlit sky.

Give your soul a chance to branch and blossom out with the tree; teach your lips to smile and your hands to do good. Drop off the domino of dignity and pride and ambition, and learn the lesson of simplicity that Nature teaches us all so beautifully at this time of year.

Dismount from your high horse and hitch him to a tree, and get close to the earth and grovel there. With a hammock for a pulpit and Summer for a text, the Matinee Girl sends you this sermon.

If you could look with me across the water this moment, as I write to you, you would feel with me like a miserable ink spot on the face of Nature's hotel register.

And you'd realize that it wouldn't really matter much if a wave came up and blotted you out. You've got to get quite close to the ocean to feel exactly as a June bug must when it staggers down a leaf intoxicated with the glory and the fragrance of a big June rose.

THE MATINEE GIRL.

DAVID HAYMAN'S INCOME.

David L. Hayman's sources of income were the subject of inquiry in the Supreme Court in this city last Tuesday. Jacob Marks, counsel for Mark F. Smith and Margaret Dillon, dressmakers, wanted to find out, by supplementary proceedings, why Mr. Hayman couldn't pay a bill of $261.87 for gowns supplied to Mrs. Hayman (Irene Everett). Mr. Hayman declared his occupation to be that of a theatrical manager. His testimony, however, showed that his income came at present from gambling with cards, playing the races and speculating in Wall Street. He had managed, he said, to eke out an existence in these ways since Jan. 1 last. Sometimes his friends lent him money. During March he won about $150 at cards, and this enabled him to pay that month's rent. The rent for May was paid by May Keane, a member of his household. Mr. Hayman wouldn't tell who he'd played cards with. He said he was speculating in Wall Street right along and losing all the time. He won $150 on the Brooklyn Handicap, though. His last theatrical venture had been to manage the Kelcey-Shannon company, in which he had a half interest. Mr. Hayman's only asset, as far as the examination disclosed, is a watch of little value. Asked if his wife didn't support him, Mr. Hayman said no. She received $125 a week as a member of the Alcazar Stock company, San Francisco, last Summer, but he didn't know what became of the money.

DAISY LOVERING.

THE MIRROR'S first page this week shows a portrait of Daisy Lovering as Cigarette in Under Two Flags, a role in which she has won a decided success. As Flora in Beside the Bonnie Brier Bush, with J. H. Stoddart, two seasons ago, and last year starring in vaudeville, playing the lightest of dainty comedy, she was equally successful. In the companies of the late Roland Reed, Thomas Q. Seabrooke, Elita Proctor Otis, and Rose Coghlan she has attracted attention throughout the country. Having begun as a child, few among the young women of our stage are so experienced or so versatile, and it is not strange that those who know her work best have unbounded confidence in her future.

AGENTS, PAST AND PRESENT.

"Agents of this age," said the "palmy-day" manager, as he stretched himself luxuriously in the most comfortable chair in the club, "cannot even be termed imitations, at least colorable imitations, of the agent of my day. Why, look at the agent of yesterday," he exclaimed loftily, "commanding a salary equal to the manager's—a gentleman and a thorough newspaper man, egad! one who could write a page of matter in less time than it would take to tell it—matter that was real press work, not the balderdash of to-day. I have to laugh at the ungrammatical, poorly-constructed press rot of to-day. Hash, sir—pure hash—without the proverbial hair to hold it together. My agents were educated men of ability; engaged for what they could do. I've had agents that could rewrite the play if necessary, and for that matter write a new one if the occasion required!" He deftly polished his eyeglasses and, after carefully adjusting them, gave me a hard look.

"Gaze on the agent of to-day," he continued with fine scorn; "think of a company of actors—actors, I say, sir, not dramatic school children—sending him ahead. Far better to keep him behind to trundle the baggage, sir. 'Twould be more in his line. Such an agent can't even indite a telegram, sir. Why, when my agents walked into a newspaper office the proprietor came out to greet them and invite them to dinner, if he didn't extend the hospitality of his house during their stay. Nowadays what do you see? The editor opens the windows to let the hot air out, and by and by the office boy brings in a message that Mr. Man's wanted at the theatre. And what's the result of the call? A two-line local that he's in town, renewing old acquaintances! Doesn't even say what he's ahead of! And he cuts the squib out and spends half a day telling the billposter who he is, who put him in the business, and that the manager isn't the reel feller at all, but "he's front because the firm couldn't trust him behind.'"

The old gentleman gently caressed his nose with his thumb and forefinger. "I was thinking," he continued, "what dandies—call 'em swells now, don't you?—our agents used to be. Dressed in the height of fashion—they got the salaries, sir—with hair carefully oiled and combed, always smoking and drinking the best of imported cigars and liquors, living at the leading hostelries and spending their money like princes. Do you wonder that when they arrived in town they were *fêted* like lords? What do you see to-day? The salary of a laborer to commence with, an eight-dollar suit of clothes, a queer hat, a plaid necktie, a second-rate boarding house and a schooner of beer with the lithographer—to plug the game along, as he whispers to the local manager. He hasn't as much authority as the prop boy back with the show. But he has assurance enough for a politician. They use them nowadays mostly to peddle dodgers, lay out the paper, and stand in front of the theatre smoking cigarettes and 'making good with the push,' occasionally varying the monotony by 'bracing' the manager of the attraction ahead 'for a couple of stiffs,' and incidentally speaking of everybody they think the manager might know by their first names.

"Ah ha! sir. You can't tell me anything about the agent, past or present," he continued, carefully dusting an imaginary speck from his patent leathers with an enormous embroidered silk handkerchief; "but the position is certainly degenerating, and I would, sir—I really would—like to behold a vision of the future 'purveyors of information' or 'inciters of public interest,' as they call themselves.

"Bless me! Is it as late as that?" exclaimed the occupant of the comfortable chair as one of the factotums gently shook him. "These hot days have such a soporific effect. Thank you, yes; with just a dash of the cordial."

OLMSBY COURT.

A SIBERIAN THEATRE.

One scarcely would expect to find much in the way of amusement in the interior of Siberia, so when we reached the town of Blagowescheck and found the place had not only a very good theatre, but also a company from little Russia playing a most thrilling drama, called The Soul Destroyer, we were pleasantly surprised and decided to go. We sent around for tickets—they were three roubles each. The curtain rose at eight, and, after dining at the new hotel, we were driven to the theatre in a droshky drawn by three galloping horses with bells jingling. Isvosheik, the driver, looked most picturesque in his Russian blue blouse, velvet breeches, high boots and cap with a feather. The droshky drivers are mostly ex-convicts, wild fellows, without mercy for their horses. After making our way through the crowd of brightly dressed peasant women, who, while too poor to enter the theatre, surrounded the doors to listen to the music, we found ourselves in the cloak room; then through a passage, where our tickets were taken, we went into the theatre, which comprised a large audience room and gallery, lighted by lamps and candles. The audience was composed of the military and merchant class, the gallery being packed with Russian Cossacks.

The first scene was the interior of a Russian peasant's home, with the invariably huge stove, reaching to the ceiling, in one corner, and the picture of the Madonna and shrine in the other. Seated at the table, by the steaming samovar, sat the pretty Russian peasant girl, busy with her beloved coral bead work. As the play progressed we saw peasant life depicted in all its phases. After the drama there was some singing and dancing in the Russian peasant style, which was very pretty. The tragedy, however, was more popular with the audience, who expressed their appreciation by a most deafening row of clanking spurs and cries of "*Bis! bis!*" (Again! again!)

The Siberians like their pleasures long drawn out. The play begins at eight and ends at one o'clock, and usually is five acts, with fifteen-minute waits between each act. Attached to the theatre is a large hall used as a promenade. It has numerous tables in the center. Between the acts the theatre is entirely vacated. Every one repairs to this hall, where they promenade to the music, drink *vodka*, smoke cigarettes and partake of *zuquska* (Russian sweets). JESSIE C. SHELDON.

ACCIDENT TO EBEN PLYMPTON.

Eben Plympton, who is at his country place, "The Grange," Silver Lake, Mass., slipped and fell on June 23 and broke his right leg. He will be confined to his home for the rest of the Summer as a result of the accident.

SOME OLD TIME ADVERTISING.

Methods of advertising have ever agitated the actor's brain. Since the time when Thespis first succeeded in drawing audiences on the street corners of Athens, his followers have been continually searching for new and original ways of arousing public curiosity.

When Shakespeare was a boy it was customary for a company of players on reaching a town to give an open entertainment free to the people in honor of the chief magistrate. In that way their abilities were advertised. It is very likely that little Willie Shakespeare hung around these free shows when his mother thought him to be at school. With a boy's marvelous intuition for such things he probably divined the near approach of each new strolling company, and, for the exquisite bliss of satisfying all the dictates of his nature, he was willing to undergo any variety of paternal punishment. Oh, the fascination of those few moments spent in studying life! Who can estimate what they were to him?

When the playbill came into use it boosted the art of acting up to another round on the social ladder, for it brought to that art the force of literary argument.

In many English towns the bill distributer was accompanied with a drum and trumpet. And on benefit nights the actor who was to be favored went the rounds himself, peddling his own bills.

One Bonny Long had a wife and eight children. Mrs. Bonny did not seem to feel that this multiple maternity made her less attractive to her public, nor did she try in any way to keep her eight children in the background. Instead, they were proudly paraded on all occasions, and especially on benefit nights.

The day of the benefit they were all beautifully washed and combed, and gloriously arrayed in eight little scarlet spencers, carefully cherished for these momentous occasions. Then, at the head of this brilliant brood, Mrs. Bonny, in a Scotch plaid, paraded the streets with a large bundle of playbills in her hands. The red roundabouts warmed the hearts of other fond, sympathetic parents, and eight good natured little faces smiled so enticingly that Bonny Long's benefits were always most substantial.

I said that the show bill brought with it the force of literary argument. And some of these old bills tell of most courageous tussles with English adjectives.

The elder Macready, father of William Charles Macready, possessed not only a theatre, but also a florid style of bill writing that ranks him above any other member of his profession. When Pizarro was to be produced at his theatre as the latest London novelty, he heralded it with a glowing description of "the pervading effects of its resistless power." "The sense," he wrote, "aches with pleasure, while at the same time the heart melts with sympathy and the mind is entranced with something bordering upon vision supernatural."

We find Roger Kemble, father of Mrs. Siddons and John Philip Kemble, advertising his company in a play called The Tempest; or, The Enchanted Island, as follows:

"The performance will open with a representation of a tempestuous sea (in perpetual agitation) and storm, in which the usurper ship is wrecked. The wreck ends with a beautiful shower of fire, and the whole to conclude with a calm sea, on which Neptune, poetick god of the ocean, and his royal consort, in a chariot drawn by sea horses," etc.

It was as Ariel in this performance that Sarah Siddons, at the age of thirteen, made her first success.

James Whitely, more commonly and affectionately known as Jemmy Whitely, was a son of green Erin and a great showman in his day—which was about the time that Garrick was adding glory to his profession.

Jemmy's fame spread through three kingdoms. Most of his life would not look proper in print. His methods of advertising were many and original. One custom he always observed, however. On entering a town of any importance he always dressed himself in his Don Felix suit—pink silk and white satin, spangled and slashed, with an enormously long feather and rapier, and accompanied by a boy ringing a bell, proceeded to the market place, where he announced his intended performance.

After this ceremonious announcement he waited upon the principal inhabitants to solicit their patronage. In fact, most actors did this, even the best.

On one occasion Jemmy entered the house of a retired tradesman. The tradesman was as vulgar as he was wealthy. Jemmy was shown into a room where, in Oriental magnificence, the owner reposed upon a couch. No sooner did the actor make known the object of his visit than the lordly adulterator of tea and sugar, eying him with an air of aristocratic contempt, exclaimed:

"Oh, you are what they call a strolling player, eh?"

In an instant Jemmy's back stiffened from its rainbow inclination to an exact perpendicular. Laying his hand upon his breast, he replied:

"Sor, wheniver I'm blackguarded I don't condescind to reply!"

Then he turned and majestically left the house.

Another old custom was to omit the name of a beginner on a programme and mysteriously announce "A Young Gentleman" or "A Young Lady."

Macready's first attempt at acting was made in his father's theatre, of which we find the following programme:

On Thursday evening, June 7, will be presented
the Tragedy of
ROMEO AND JULIET.
(Written by Shakespeare.)
The part of Romeo by a Young Gentleman, being his first appearance on any stage.
Friar Lawrence, Mr. Harley, and Juliet by Mrs. Young.
In Act I, A GRAND MASQUERADE.
In Act V, THE SOLEMN DIRGE.
To which will be added (for the first time this season) the Farce of
THE IRISHMAN IN LONDON; OR, THE HAPPY AFRICAN.
(Written by Mr. McCready.)
Murtoch Delany, Mr. McCready; Edward, Mr. Mansel, and Louisa, Mrs. Clifford.

GERTRUDE ANDREWS.

THREE THEATRES CLOSE.

The Madison Square Theatre, with William Collier in On the Quiet, closed on Tuesday, on account of the heat. The theatre will reopen late in August with a month's revival of On the Quiet, after which The Liberty Belles will be seen, opening Sept. 30. The Herald Square, with The Brixton Burglary, closed on Saturday evening, as did also the Garrick, with Captain Jinks of the Horse Marines. Thus there are only two regular theatres now open—the Casino and the Knickerbocker—and, oddly enough, both are in the same block.

OUR DRAMA.

VI. Useful Criticism—Stage Amusement versus Education.

The greatest social, civil and political weapon is ridicule. The most vulnerable link in the armor of man is his vanity, and the honest hurt to any one's pride is to be unfavorably compared with another. This principle is one of the strongest weapons of criticism, and there are many honest critics who earnestly wish to wield an influence for good in art, and who could work great benefits if they chose this weapon—comparison. Not the comparison of a Camille or a Hamlet with that of a half-century ago, not the comparisons of the English, French, German, Italian, and American schools. No: let the critic who would accomplish real good take the various existing factors for good or evil and play them off against each other. It is ephemeral logic to claim any merit for criticisms which find fault with the lofty effort that falls short, and condemn the production of an honest, so-called musical comedy, even though the former play to empty seats and the latter to "standing room only." These critics—and they are many—forget the maxim that "he who leaps for the moon and gets it not, leaps higher than he who stoops for a penny in the mud."

The actor who attempts earnestly to produce an intellectual presentation of Hamlet and who pales in comparison with Booth, may deserve as much praise as Booth did. He may be the best Hamlet *of his time*. Why not say so? One performance of his may be worth more intrinsically to a spectator than a whole season of theatregoing spent in witnessing various other prominent actors who are playing Lord and Lady Neuralgia, The Crack of the Whip, Wheels within Heads, or Rosenbaum Brothers in Battery Park. If so, why not say so? It is very clever to so find flaws in the intellectual actor's work as to spur him on to still higher efforts, but it is more nearly the true vocation of the critic to so ridicule the wallowing of a dramatic hog or the lazy basking of a crocodile comedian as to prod the one out of the filth and to spur the other on to really worthy work. The province of the critic is not alone to report, but to reform. The fact that an attraction has a crowded house may be an inducement to the unthinking to spend money in witnessing it, but it has no bearing on the question of merit or artistic value. Let the dawdling actor see how contemptible he looks in the eyes of the thinking public, in comparison with the true working artist. Let him know how much he is despised and ridiculed: it will do good. Let the critic praise good and condemn bad wherever he sees it, whether his paper has received paid advertising from the object of its praise or not. To say that the majority of the dramatic entertainment now being offered is unworthy the patronage of a self-respecting, enlightened public, is probably a superfluous statement of fact, but let him say so, and specify. A curious anomaly exists in the relative attitude of the newspaper toward professional athletics and the theatre. A baseball club's advertising is not one-tenth the revenue to a newspaper which is derived from theatrical advertising, yet baseball news receives ten times the space which is given theatrical news. The aggregate attendance at the theatres of a large city is three times as large as the aggregate attendance at baseball games, so it cannot be attributed to a greater public interest, as shown numerically.

It is said that the public doesn't want serious work in the drama; that it desires only amusement. Hang the public? Make it want what's right. It can be led like a flock of sheep. Let the bell-wether but carry a bell that makes noise enough and lead the way to the hilltops and not to the filthy mires of the swamp. Ridicule the public when necessary. Let it become a by-word that *a man is known by the plays he sees* as well as by the company he keeps.

Let the acceptance of a theatre's advertising depend upon the critic's column, instead of having the acceptance of a criticism depend upon the advertising column. I believe that, to a large extent, our drama is what our critics make it, for by their passivity in permitting certain unworthy forms of amusement to flourish they compel worthier forms to die, or suppress their birth. That the unworthy form is believed to be popular with most of a paper's readers is no reason why they should not discourage it. Where would our political system be under such a doctrine? In politics a man is entitled to his opinions, but every other man is justified in trying to change those opinions to his own. To the journal and the speaker this is a duty.

Let it be so with the drama.

A serious mistake in the ultra-lofty criticism, involving obscure, vapory ethics and tenets of art which are useless except as a bit of "gallery play" to exalt the writer in the eyes of ignorant readers.

Such phrases as "we predict a great success," or "the play must fail," are not criticism and have neither value nor relevancy. "It deserves a great success," or "the play should fail," are more to the point. So much space in current criticism is devoted to arrant rubbish that the true value of criticism is lost. That so-and-so made a "charming heroine," or somebody else an ideal hero, is beside the mark. That "she" is "strikingly beautiful," or that "he" has a resonant, musical voice, is unworthy the name of criticism. It is as to say "the paints in So-and-so's 'Madonna' are of superb make and exquisitely ground," or "the varnish is beautiful in its gloss and smoothness." That "the house was crowded" is as if to say "several hundred people gazed on the painting," and "the audience was a brilliant one" is meaningless maundering.

Let the critic have convictions and express them, taking care to put them in the most direct and forcible way. And, above all, let him remember that the most effective way to discourage an unworthy production is not to devote a column in advertising its faults but two lines in stating that it is unworthy of comment.

STAGE FOR AMUSEMENT VS. EDUCATION.

The only foundation to be found in the various pleas raised in defense of the present character of dramatic presentation exists in the claim that the public wants to be amused and that the stage is only responding to the demand of the public. This claim is voiced by many of the theatregoing public. It is said, "The business man, after a day of hard work in his office, grappling with dry, serious duties, needs relaxation, and the theatre, as now operated, furnishes that relaxation." Two observations are here provoked. First, the business man furnishes but a small part of the support of the theatre. Even in the audiences of vaudeville theatres, where alone are men in the majority, the business man is a small factor. Second, if the business man is to be the excuse for a condition, and he is so engrossed in the pursuit of the dollar as to exhaust his vitality and leave him no mental capacity for the appreciation of the beautiful in art, it proves a social condition which should be discouraged, not pampered. Let him stay away from the theatre and die of dry rot, if the alternative is to debase an art into a narcotic.

As a fact, amusement deserves a worthy place in our dramatic system, but not—as is now evolving—the entire field. There are many fallacies which are deceiving the playgoing world. While it is true that in two or three of our largest cities a class exists large enough to assure a play's success for a few weeks whose only dramatic taste is for the nastiest in stage presentations, that element does not control the destinies of our stage. It is this element which calls for the production of farce, nasty and funny: the nastier the funnier. It is a mistake to suppose that cleanliness in drama is more hazardous than smut. The dignified drama is not so great a risk as the dirty drama. The manager who fails with a clean play blames it on the public desire for smut; when he fails with a nasty one he blames it on the technical qualities of the play. It's no much easier to say "The public won't have clean drama" than "Yes, I know this play isn't well written or well staged." Musical comedy (?) and light opera (?) have sunk three times as much money for their projectors during the past decade as their lawful brother, the true dramatic play. Appearances are deceiving. A musical comedy will open more ostentatiously, and where it scores will do so more spontaneously, but it is an exemplification of the principle of "big ventures, quick returns," for a comic opera failure means more loss than several dramatic fiascos, and the money lost on one such failure would provide for the continuance of a dramatic venture until the public had awakened to its worth, or until the play had been pruned and put into good shape.

As it now exists, the theatre is not so much the result of public taste as public taste is a result of the theatre. It is controlled by an agency which does not read the public mind aright, and which caters to the loose-spending class. Under normal conditions it is not the loose-spenders—really a small class—but the conservative mass who make the theatre lucrative.

The tremendous development of theatregoing in America is a sign of a growth of education. It is a recent development and contemporaneous with the wide and thorough development of the public educational system. It is, in part, a result of it. Theatregoing has increased more rapidly than population, so has the attendance of schools.

A great factor in the development of theatregoing has been the tremendous growth in the scope of the newspaper, with the exchange of news, correspondence and other features, which have not only made ours a posted, up-to-date, newspaper-reading people, but which have transmitted to the remote communities the metropolitan tendencies toward the theatre. Thus the play of the loose-spender has been the play held up to the conservative, forced upon him. Thus, led as they are, like sheep, these communities have been induced to follow the lead of the New York theatregoer as proclaimed by the press agent and the press bureau, and, to be up-to-date, they feel that they must see this or that "metropolitan success," without any real foreknowledge of the nature, class or ethics of the play so exploited. The provincial is becoming sophisticated, however, and this condition is doomed to an early death.

The newspaper, in itself an educational factor, has thus been, to a certain extent, subverted into a deteriorating influence, and instead of educating has become the mouthpiece of the fakir, the quack: the blinder of enlightenment and the suppressor of truth.

CARL HERBERT.

FOOTLIGHT PRIMER.

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THE MUSIC-LEADER MAN.

This is the Music-Leader Man—
A Dead Beat he for fair;
He temporizes for the Corps,
Right in the green lights' Glare.

He cannot Play, but he can Blow—
His Motions are a "Pome,"
He cuts out every second Verse
And Dreams of Kids and Home.

—N. Y. Sun.

AMATEUR NOTES.

Pupils of the Girls' Collegiate School at Los Angeles, Cal., gave an open air performance of As You Like It June 21. In the cast were Estelle Raleom, Katharine Sawtelle, Louise Ullman, Daisy Crowell, Hildreth Cornelius, Bessie Drake, Pauline Gartzman, Della Plumstead, Margaret Tutt, Gertrude Workman, Constance Britt, Lula Edgar, Bessie Pierce, Edith Upham, Marion Porter, Alice Bibber, Hazel Benton, and Ethel Upham.

"The Thespians," of Newark, N. J. presented The Shamrock and the Rose at the New Auditorium in that city June 26.

Dugler Weston, a four-act military comedy-drama written and produced by Edward Shumway, a Topeka, Kan., schoolboy under sixteen years of age, drew fair audiences to the Opera House in that city June 21, 22. The young author took the principal role and his support was made up of school companions of ages ranging from six to eighteen. The piece of course showed crudity. The cast received much painstaking drilling by Nellie Lincoln and the stage was handsomely set. Besides the songs and piano solos of the young star, Dorothy Marshall played the guitar well. Helen Bond indulged in sentimental vocalisms. Marvin Nye executed a song and dance, and Pauline Marshall and Libby Hill reeled off a couple of dances, winding up with a cake-walk that greatly pleased. Masters Snattinger, Boam, and Crow, and Miss Gertrude Palmer were also excellent. The audiences were kindly and cordial, all parties being anxious to make the affair a success, as an encouragement to the youthful participants, and in the hopes of setting a precedent to cheer on any other budding talent at present blushing unseen in the Topeka public schools.

THE ART OF ACTING.

A writer in the London *Theatre* says that he has "never yet heard an American actor that did not over-emphasize the indefinite article." What the writer probably means is that our actors do not sufficiently slur the indefinite article; that they come too near giving it its name sound.

The giving of the name-sound to the pronouns and particles is one of the worst of elocutionary faults, as no other one thing does so much to make one's utterance stilted, unnatural, pedantic, and consequently to make the player appear to be self-conscious.

But, if I do not greatly err, this over-preciseness in the utterance of the little words is a fault that is, comparatively, not common with Americans, although, as a rule, we open our mouths wider when we speak, and articulate more distinctly, than the English do. The English actors we see over here, for the most part, have an exasperating habit of giving you the name sound of *he* and *his* and *him* and *her* and *you* and *them*, and of such little words as *to* and *from*, and the like, meet with them where they may. *My* they very often slur when it should be spoken with the full, long-*i* sound, as, for example, in such sentences as: "Sir, this lady is my wife:" "Ay, madam, she was my mother;" "My brother shall know of this," etc.: but they seem to think it would be a heinous offense to be consistent and treat the other pronouns in like manner. They seem to fear that we shall take them for Cockneys unless they come out strong with their *h*'s. Persons that pronounce the pronouns and participles as many of the English actors do in order to be nicely correct, get nothing for their pains but the appearance of being pedants.

When not emphatic the *h* in all the pronouns beginning with that letter should be touched very lightly. In conversation initial *h* is frequently dropped entirely in the pronouns by those whose articulation is least faulty.

In like manner we slur *you*, *me*, and *your*.

"Why did you not come to *me* when I called *you*?"

Though the name sound of *you* and of *me* are *yoo* and *mee* respectively, their proper sounds in the sentence above, where they are unemphatic, is *ye* and *me*, the *e* in both cases having the sound that terminal *y* has in *any*, *only*, etc., and this is the only sound ever given to these pronouns when they do not stand in positions that make them emphatic, except by the half-schooled.

I remember hearing the late John Gilbert, while giving his inimitable personation of Jesse Rural, at Wallack's Theatre, speak these two sentences: "Let me look at you. Yes, it is you." Now, how did Mr. Gilbert pronounce the two *you's*? Alike, think you? Far from it. To the second *you* he gave its full sound, while to the one of the first *you* he gave the sound that we give to *y* in such words as *only*, *many*, etc. How stilted Mr. Gilbert's utterance would have been had he given *you* its full sound in both sentences!

In like manner the properly schooled speaker always slurs all the pronouns and particles when there is not some special reason for giving them their name-sound.

ALFRED AYRES.

REFLECTIONS.

John Knapp, general agent of Hi Henry's Minstrels, and C. L. Mix, advance agent, have with others, including Hi Henry, leased a cottage at Lakewood on Chautauqua Lake, and christened it "The Hi Henry Camp."

Arrangements have been made, it is said, for the Maurice Grau Opera company to sing Pedrewski's opera, Manru, here next season.

George S. Probert took Joseph Holland's role in The Brixton Burglary at the Herald Square Theatre at several performances last week.

The play in which Adelaide Thurston will star next season, under the management of F. J. and Claxton Wilstach, is called Sweet Clover. The authors are Pauline Phelps and Marion Short.

Benjamin F. Roeder, business-manager of David Belasco's enterprises, was married June 25 to Geraldine Morgan, a well-known violinist. Mr. and Mrs. Roeder went to Europe on their honeymoon.

On June 22 Edna May was the leader in the London Pelican's prize competition for "The Smartest Lady of To-Day." Miss May had 1,356 votes. Fannie Ward was fifth, with 972, and Alice Nielsen eleventh, with 422.

The Murray-Lane Opera company, that closed at the Cook Opera House, Rochester, N. Y., June 21, has been booked for a season at the Providence, R. I., Opera House.

Harry Walters is rapidly recovering from his serious illness.

Mary Elliott Page, formerly of the Lyceum Theatre company, and later with Australian and English companies, will be married in London July 17 to Ernest Hathaway Trumbull, of St. John, N. B.

Maurice Grau has engaged Albert Alvarez and the Italian tenor, De Marchi, to appear in his company here next season.

Frederic K. Logan is very ill at Oskaloosa, Iowa, with jaundice.

While returning from an outing on June 21 Mr. and Mrs. Edgar Forrest (Minnie Victoreen Forrest), Mrs. Forrest's maid, and Harry G. Bates, who is visiting Mr. and Mrs. Forrest at their home, Great Neck, L. I., met with what might have been a very serious accident. A wheel came off the two-wheeled trap Mr. Forrest was driving, and the occupants were thrown to the road. All escaped with bruises except Mr. Bates, who sustained a badly sprained ankle.

Edwin Mordant has presented a large framed portrait of himself to the managers of Ford's Opera House, Baltimore, and it will be hung in their lobby. Mr. Mordant began his active theatrical career under the guidance of the veteran manager, John T. Ford ten years ago, and remained his *protégé* until the latter's death.

Blanche Hall, who last season played the title-role in Zaza, [illegible] the Bartley McCullum Stock company at the Summer. Before leaving New York Miss Hall signed for the coming season with William A. Brady to play the lead in the Eastern Lovers' Lane company, in which her sister, Leslie Mae Hall, will play the part of Simplicity Johnson.

Felix Dumas has returned from England, and will open on Sept. 2 a tour in The Lady of Ostend, that was a success at Daly's, London. After a few weeks on the road the production, it is said, will come to New York.

The Metropolis Theatre will open its next season [illegible] Manager Henry Rosenberg, who has conducted the house successfully for several seasons, has bought it for $230,000.

IN OTHER CITIES.

[illegible] Kiralfy's Constantinople con[illegible] increasing crowds. New costumes and ballet effects are being added weekly.

The second week of the Lafayette Theatre shows that house to be firmly established in popularity, as the crowds at each performance testify. Fiddle-Dee-Dee has caught the popular fancy. Many ladies' matinee parties are a feature and it is evident that with a continuation of similar attractions the Lafayette will fill a long felt want.

The Star is dark at present.

M. S. Robinson's new Academy of Music is nearly completed, and will open July 1. It has been rebuilt, with the exception of the Main Street front wall, and is regarded fire proof and safe in every way. The first week will be given over to vaudeville, followed by a new musical comedy entitled A Trip to Buffalo.

The annual Saengerfest of the North American Saengerbund was held in the Seventy-fourth Regiment Armory 24-28, closing with a grand outdoor festival at the Stadium, at the Pan American Exposition. Fine singing was that of Madame Schumann-Heink, Madame Lillian Blauvelt, Evan Williams, Ffrangcon Davies, a children's chorus of 3,000, and the United Singers' Chorus of 4,000 voices. John Lund, of Buffalo, prepared and directed the entire list of concerts in an able manner.

Manager John R. Stirling has engaged Alma Doerge, of The Burgomaster co., and will star her next season in a suitable piece.

Rose Gadsby, of Buffalo, has joined the professional ranks by signing for next season with Mildred Holland.

Joseph F. Hall, dramatic editor of the Buffalo "Courier," has just sailed for London and will write his paper of the London Summer attractions.

The tenth annual convention of the National Association of Elocutionists was held in the assembly hall of Central High School 24-28 with President Henry M. Soper in the chair. Franklin H. Sargent read a most interesting paper entitled "Stage Business," and many other valuable articles were submitted. Many social features were prepared for those in attendance.

The Buffalo Press Club entertained the visiting musical critics writing up the Saengerfest 28.

The warm weather has greatly benefited the Pan-American Exposition and the attendance has run up from about 30,000 to nearly 45,000 per day during the last week. People are gradually learning that the Exposition is completed in all departments. The great electric fountain effects were turned on 25 for the first time and were very beautiful. S. K. Hollo, who meets the members of the press on behalf of the publicity department, is one of the hardest worked and most efficient and courteous of the Exposition staff. One of the most successful illusions on the Midway is The Trip to the Moon, on which Manager L. A. Thompson spent about $100,000. It consists of a handsome building in which one boards a floating air ship. The Exposition grounds stretch far below and at night the wonderful electrical illuminations are a beautiful sight. Swiftly the air ship seems to rise and all below sinks from sight, a terrific lightning storm is passed through. The moon is sighted, and finally one is anchored to it, and a trip made through its beautiful caverns, where a grotesque race of fungels are seen who entertain the visitors, and finally the underground theatre is reached, where a special performance by the fairy inhabitants is given, and the visitor then steps through an arbor and again lands on the Midway.

Among the notables here during the past week were Wu Ting Fang and his son, Chu Chou, William Jennings Bryan and family, Minister F. H. Conger, Cyril Arthur Pearson, the English publisher; James D. Orthwaine, Bird S. Coler, Governor Richard Yates, of Illinois, Governi Felix Agnus, of Maryland, and of Illinois, Governi Pennsylvania, Governor Theodore Roosevelt, Governor Emilio Coscaillella, Returning Officer for Ohio. Great crowds were present on all the special days, as follows: Saengerfest Day 25, Odd Fellows' Day 26, Knights of Pythias Day 27, Cincinnati Day 28, Philadelphia Day 29. The first bull fights ever given by electric light were seen in the Streets of Mexico last week. The fireworks and crowd exciting and successful. The fireworks manufacturers are vying for supremacy in gorgeous displays twice each week. Many new pyrotechnics are being introduced. FRANK B. WILCOX.

PORTLAND, ORE.

At the Marquam May 20 the Western Academy Dramatic Society of Portland, under the auspices of the Independent Order of Elons, and the personal direction of William M. Rasmus, played to a fair audience. Ticket No. 60,328 with Henry Coffey, Dr. F. H. Thornton, George Kennedy, Al. Rublee, Fred Jones, Ladru, and Mrs. F. H. Thornton, Lucille Brannan, Ida Jennings, and Lola Busham in the cast. The performance was very creditable.

Ray Barker May 20 proved a delight to full houses. Camilla Urso, assisted by Helen Hall, soprano, and M. Sheldon Pierce, pianist, under the management of Frederic Lucas, rendered two fine and well attended concerts June 10, 13.

Gavin Spence and Flora MacDonald, of Edinburgh, Scotland, under the auspices of Clan MacIver, No. 122, St. Andrew's Society, and Caledonia Society, of Portland, gave "Two Hours at Home" June 12, a Scotch entertainment, consisting of songs, dances, reading and music, and James S. Moon in bagpipe selections to a good Scottish audience.

At Cordray's May 27 Harry Corson Clarke in What Did Tomkins Do made good houses lauch. James M. Ward in Ten Nights in a Barroom (brought up to date with a Carrie Nation saloon-smashing scene) Through by Daylight, and The Red Fox 9-12 and 16, was fairly patronized. Manager Cordray commenced a Summer season at his house June 23 with a four weeks' engagement of the Cummings Stock co., which appeared in A Lady of Quality to S. R. O. Electric fans, palms, etc., makes Cordray's one of the most inviting and coolest places of amusement in Portland.

At the Metropolitan 10-15 Whenahko Rawel, a native of New Zealand, entertained and instructed a good house with an illustrated lecture entitled "Maoriland and Its People."

Alfred Lough, organ, assisted by Emil Thielborn, violinist; Master Dobson, soprano, and Master Cramer, alto, gave a delightful recital at the First Baptist Church 5 to a good and appreciative gathering.

"The Daisy Chain," a new song cycle by Liza Lehmann, composer of "In a Persian Garden," will soon be heard here under the direction of Mrs. Rose Coursen-Reed.

Portlanders are pleased to learn of the success of Madame Jennie Norelli, soprano, who recently left Portland to study with Marchesi, and who has been engaged by Manager Roberston to give drawing-room concerts in London this Summer.

Mrs. Albert C. Sheldon, the soprano, left for Europe June 4.

At Eller's Music Hall 12 the pupils of Nellie Benedict gave an excellent piano recital.

At Arion Hall 12 Howell's pleasing little satire, The Elevator, was given under the direction of Mesdames Russell, Moffet, and Linthicum by talented amateurs. The play was well staged and cordially received by a goodly gathering. S. F. Cawston, Dr. J. A. Stewart, Colonel George T. Willett, R. W. Wilbur, Irving Rohr, Raymond Bubltz, Ralph A. Fenton, Mrs. [illegible] Kinney, Kate Bellinger, Mabel Grant, Agnes H[illegible], C. F. Bruce, and Robert McCracken acquitted themselves creditably.

Manager John F. Cordray has recently completed arrangements with the Stair-Havlin syndicate to play all their attractions at Cordray's next season. This means a popular-priced circuit from Toronto, Canada, to Salem, Ore.

Portland Lodge of Elks, No. 142, gave a Purple Circus 14, 15 in connection with Norris and Rowe's Pony and Dog Show, to crowded tent.

O. J. MITCHELL.

PROVIDENCE.

Men and Women received an elaborate presentation at Keith's June 24-29 by the Albee Stock co., and despite the hot weather the houses were large. Malcolm Williams as William Prescott, George F. Farren as Calvin Stedman, Valerie Bergere as Agnes Redman, Lisle Leigh as Dora Prescott, William F. Owen as Colonel Zachary Kip, and Helen Reimer as Mrs. Kate Delafield, were successful. Excellent support was given by W. A. Whitecar, Helaine Hadley, Sadie Handy, Walter Thomas, and Percy Winter. Held by the Enemy 1-6.

Owing to Katherine Rober's great success in Uncle Tom's Cabin last week at the Empire, the play was given again 24-26 to large and pleased houses. Miss Rober scored heavily as Topsy. The Pearl of Savoy was well presented 27-29 by Miss Rober, Louis Leon Hall and the others of the co. The vaudeville features of the week included Gertie Handy, Brummell Kimberly, and Charles Kenna, and were good. A Run and The Hidden Hand 1-6.

For the fourth and last week of the Summer season the Corse Payton Stock co. at the Providence Opera House, 24-29, Woman Against Woman, and Lucile, a Farmer's Daughter were given. Edna Earle Holden, Will D. Corbett, and Richard Crollius were satisfactory. Richard Crollius, Jere Sanford, and Annie Lloyd furnished specialties between acts. Business fair.

Lloyd Dunbar was engaged for the Albee Stock co. to play Israel Cohen in Men and Women. He arrived on the day rehearsals commenced and said he did not come to play the part, and left the city. Manager Isenberg, equal to the emergency, secured W. A. Whitecar, who gave satisfaction in the role.

Valerie Bergere, of the Albee Stock co., gave an at home Sunday 23, in her suite of rooms at the Lyman. It was an enjoyable affair and some eighty people called during the afternoon.

Patrons of Keith's 24 received as souvenirs photographs of Lisle Leigh. Photographs of George F. Farren, another popular member of the co., will be given those attending 1.

Minnie Stanly has replaced Dora Lombard as a member of the Corse Payton Stock co.

Crescent Park, under the management of H. Irving Dillenback, is doing an excellent business and the concerts by Reeves' American Band and Church's Second Regiment Band are noteworthy features.

HOWARD C. RIPLEY.

DETROIT.

For the last week of their stay in Detroit the Pike Theatre Stock co. gave a fine production of A Social Highwayman. The audiences owing to the weather were only fair. The role of Jenkins Hanby was skilfully played by Herschell Mayall. The character of Jaffray was an interesting one in the hands of Byron Douglas, although at times the part was rather heavy for him. Angela Dolores as Senora Lelia Caprices was excellent. Eleanor Burnam was played by a Detroit girl, Marie Boland, who appeared for the first time this season with the Pike co. She was appealing and presented a pleasing appearance, but her elocution was somewhat monotonous. J. R. Everham and Emelie Melville were also good. Monday night, being souvenir night, a photograph of Herschell Mayall was given to all the ladies attending.

In saying good-by to the Pike Theatre Stock co. we do so with a good deal of regret, for their engagement has been a highly entertaining one to Lyceum patrons, and many of the co. go away with the knowledge that they have left many friends behind them. The Lyceum is now closed for the season.

At the Lyceum Theatre, Friday afternoon, June 28, a benefit for the Pingree Memorial Fund, a plan now on foot to this city as a tribute to the late ex-Governor Hazen S. Pingree, will be given. The idea was conceived by E. L. Davenport and all necessary arrangements are rapidly being completed.

Manager E. D. Stair, of the Lyceum, and Manager Hunt, of the Pike Stock co. have given their consent to the use of the theatre, and some of the best talent in the city will contribute their assistance. Among them Mr. Davenport and Miss Stockwell, Rose Coghlan, Marion Manola, and John Gilbert. It is also hoped to secure John Whiting, Richard Golden, H. C. Barton, and Owen Fawcett. Harold Jarvis will star and a good orchestra will assist. It is expected that the public will patronize the performance generously.

Whitney Theatre, which has been dark for several weeks, undergoing repairs, will reopen Sunday evening, June 30, with the Valentine Stock co. in Woman Against Woman. The theatre has had several improvements installed in it, among them being a system of ventilation which ought to make it as cool as any place of amusement in town.

Della Fox stopped in this city 25 en route to Mt. Clemens, where she will rest for a short time.

A. FRANCIS.

MONTREAL.

The Fatal Card was the offering of the Baldwin-Melville Stock co. at the Francais June 24-29, opening with a special matinee for St. Jean Baptiste day. The play, as usual, was staged with every attention to detail and effect, and the co. appeared to particular advantage. J. Henry Kolker in Marrable had a character entirely different from anything he has had heretofore, and gave a masterly portrayal. Giusto Socola made a manly and capable Gerald Austen. Wilson Day appeared to advantage as Dixon. Hugh Gibson was good as A. K. Austen. Lotta Linthicum made a sweet and sympathetic Margaret, and Lucia Moore an excellent Mercedes, while the comedy element was well looked after by L. O. Hart as O'Flynn, W. J. Demming as Burgess, Blanche Seymour as Cecile, and Anna Macgregor as the poetical aunt. The part of Kate the music hall singer in the first act was well done by Elaine Macgregor. Michael Strogoff 1-6.

The Wilbur Opera co. presented Pinafore to excellent style 24-28. Allan Ramsay appeared to advantage as Sir Joseph. Gustave Vaughn made a capital Captain Corcoran. J. E. Conley was good as Ralph, as was Harry Hanlon as Dick Deadeye. Charles Vaughn scored by his fine rendering of "He is an Englishman." Louise Moore strengthened the favorable impression last week by her performance of Sapphire. Helen Pingree was a charming Hebe, and Helen Salinger a capable Buttercup. The specialties were good. A free entertainment will be given to ladies and children in the afternoon and a reception held by Baby Arthur on the stage afterward 28. La Mascotte 27-29.

The Theatre National Francais, redecorated and enlarged, reopened its doors with a matinee of Quo Vadis 24. Paul Cazeneuve sustained his reputation as an actor both in French and English by his performance of Petronius. Mlle. Ollendorff, a newcomer, appeared to advantage as Pomea. Mlle. Sablonniere was a sympathetic Lygia, and Mons. Lacroix a capable Nero. The production was fine.

The French Opera co. at the Theatre Gaiette, is presenting 24-29 La Fille du Tambour Major with success.

W. A. TREMAYNE.

MILWAUKEE.

For the first time in two years all the theatres, with the exception of the Academy, which, like the brook, promises to go on forever, are closed. The weather is very hot, and consequently the outdoor resorts are all running to capacity. The coming Elks' carnival is much talked of.

The Thanhouser co. played Pink Dominoes at the Academy June 24-29 to large audiences, and in spite of the sultry weather, the house was delightfully cool and comfortable, thanks to the efforts of Manager Thanhouser, in providing cooling apparatus and fans. The comedy was well played, though some minor defects were noticeable in the first performance. Robert T. Haines worked with unflagging zeal in the role of Greythorne, and Albert Brown gave an extremely clever impersonation of Wagstaff. E. C. Chamberlin as Tubbs won hearty applause and laughter. Harry Mestayer appeared to great advantage as Penny, scoring one of the hits of the performance. Grace Lankin was excellent as Lady Wagstaff, her return to the cast being hailed with cordial applause. Edith Fearon was graceful and natural as Sophie, and Daisy Lourine offered an exceptionally intelligent and pleasing portrayal of Rebecca. Kate Woods Pixley played Mrs. Tubbs admirably, and Lulu Hastings appeared as Tricie. A clever specialty was contributed by Harry Mestayer and Grace Lankin, who sang "The Gingerbread Man," for which they received several enthusiastic recalls. Incidental to the second act Silver Sparks gave a musical specialty which might have been acceptable had the performers omitted several meaningless and vulgar lines. The stage was prettily mounted and the performance altogether pleased. Cinderella 1-7.

At Frank O'Brien's benefit at the Pavilion 16 a very bright and clever sketch was successfully presented, entitled An Unconscious Highwayman. The playlet was written by Paul Scott.

Othello will be presented at the Academy for a matinee 28 as a benefit to Eugene Moore.

CLAUDE L. N. SORRIE.

LOUISVILLE.

The season of high-class vaudeville at the Auditorium, under the direction of Manager James R. Cirne, will close June 29. The following people have contributed to an entertaining bill this week: Josephine Sabel, Lawrence and Harrington, George H. Wood, Lorenz and Halpin, Beatrice and Golden, Almont and Dumont, and the famous Punch and Judd troupe. The enterprise was interfered with during the earlier weeks through bad weather, but business has grown encouragingly from week to week. Manager Cirne, however, owing to pressing demands made upon him through an active candidacy for an elective office and other causes, has decided to close the season.

The out of door entertainments offered at the Zoo and Nina Web Park, resorts on the Boulevard, are proving popular, particularly the Sunday performances. Manager Nelson, of the latter place, and Shelleman and McCrocklin, are to be congratulated on the fine showing that is being made.

The Whallen Brothers, of the New Purkingham, are now seldom seen about their customary haunts. They are quietly spending the Summer at their beautiful home just below the city on the Ohio.

The Louisville Lyceum Course in a supplementary announcement of their season of 1901-2 include a number of additional names. The subscription list has grown and the prospects for a successful season are flattering.

Josephine Sabel, the headliner at the Auditorium 22-27, calls this city her home.

T. Wesley Stevenson, last season connected with M. W. Martin's P. T. C. co. as Treasurer, is spending the Summer here with his family.

The cornerstone of the new Masonic Theatre was laid June 24 with impressive ceremonies. The work on the building will be rapidly pushed, and it is thought that it will be completed before September 1. It will be a handsome edifice and a credit to the city.

CHARLES D. CLARKE.

CLEVELAND.

The Garden Theatre Opera co. made a fine production of La Perichole for its second week's offering June 17-22, and firmly established itself in public favor. Eleanor Kent, in the title-role, won many friends, also Richie Ling, as Piquillo. George Stibbs, who is the possessor of a fine bass voice, made a good impression as the Governor, and William F. Carleton made an excellent Viceroy. The rest of the cast and the chorus was effective. For the third week The Daughter of the Regiment was given a finished production 24-29. Eleanor Kent, as the Daughter, was seen to better advantage than in any previous role she has undertaken so far. Richie Ling, as Tony, was very good. William F. Carleton, as Sergeant Sulpin, made a hit, and George Stibbs' fine voice was heard to advantage in the role of the Corporal. The chorus was in fine form, and the staging very effective. Charles Reily, the manager of the company, is to be congratulated upon the success of the organization, as are Musical Director Abra Spencer and Stage Director J. J. Jaxon. Ermine 1-6.

Eugenie Blair was seen in the play which she intends taking on the road next season. Peg Woffington 24-29 was the most artistic presented during her present engagement at the Lyceum Theatre. School 1-6.

The Empire Stock co. opened a short season at the Empire Theatre 24-29 in The Girl I Left Behind Me and were greeted by a large and fashionable audience. Mary Hampton made a favorable impression in the role of Kate Kennion. Wright Huntington made a hit as Lieutenant Hawksworth, while the work of Charles King, an old Clevelander, was well received. The other characters were in good hands, and the piece was finely staged. Pink Dominoes 1-6.

WILLIAM CRASTON.

ST. PAUL.

The Three Musketeers, with Robert Drouet as D'Artagnan, was the offering of the Criterion Stock co. at the Metropolitan Opera House, June 23-29. The staging of the drama deserves special mention. The costumes were handsome and the scenery, particularly that showing the landing place at Calais, was excellent. The co. gave a very creditable and enjoyable performance. D'Artagnan gave Robert Drouet the best opportunity he has yet had. He is a careful and finished actor, and the role appeared thoroughly congenial to him. He enacted it with all the romantic vigor that the part demanded, giving another proof of his versatility. Victor de Silke as Cardinal Richelieu gave a fair portrayal. Catherine Countiss as Anne of Austria made a pleasing and attractive queen. She played the part with dignity and expression. May Buckley was a delightful Constance. She was girlish, pleasing and altogether successful. Kate Jackson was excellent as Lady de Winter, and played the part with much spirit and finish. Harry Burkhardt was a capable King Louis. George Irving well sustained the roles of the Duke of Buckingham and Athos. Harry Jackson as Pouchet was a jolly host. Brock Beckwith did good work as De Treville. He has a fine voice and read his lines intelligently. Robert Folsom's Porthos was a clever characterization. Willard Hutchinson as Aramis made the most of the part. Stuart Beebe, C. H. Farnham, and others in the cast were satisfactory. Under Two Flags 30-6.

Banda Rossa, the Minnesota State Band and others, continue to draw large patronage to the lake resorts.

GEORGE H. COLGRAVE.

JERSEY CITY.

The fifth week of the Aubrey Stock co. at the Bijou Theatre commenced June 24, when a splendid production of Lost in New York was put on, with new scenery and effects. Lillian Bayer, as the adventuress, was as usual excellent and played the repulsive part with the proper dash and abandon. Franklyn Ritchie, as her husband, had little to do, but his few scenes were strong. Walter D. Greene, as the English villain, was true to nature in dialect and dress and scored a genuine hit. Maud Norton, as the blind mother, was pathetic and finished in her work. Edith Dover, as the New York waif, was full of life and excelled all her previous efforts here. Victor Morley, as the lawyer, Margaret Nelson in a double, Eddie Bowers in a double, and Joseph Green, as the doctor, were strong adjuncts. The business has continued good. For the last week of the stock co. 1-6, Camille and The Two Orphans will be put on.

Lillian Bayer's photographs are being given away at every performance of the Aubrey Stock co. She will spend the Summer in the mountains, preparatory to commencing her engagement as leading woman of the American Stock co., New York, next season.

Charley Dittmar assumed the orchestra leader's duties at the Bijou Theatre 24, while his brother Louis assumed charge of the band at Midland Beach.

The season at the Bijou Theatre will have lasted forty-four weeks at its close.

WALTER C. SMITH.

COLUMBUS.

The Rosenthal Stock co. presented Nell Gwynne to good business at Minerva Park June 24-29. Marie Van Tassell interpreted the title-role with success. Blythe Harvent deserves praise for the excellent manner in which she portrayed the Duchess of Portsmouth. Strings, as played by Walter Daniels, was an unusually clever bit of character work and made a decided hit. Gavin Harris made a favorable impression as Jack Hart, and the rest of the cast was satisfactory. The mounting and dressing of the play were superior to any stock co. production seen here for many a day.

Ward's Minstrels appeared at Olentangy Park 22-29 and proved to be a poor attraction.

There is a scheme on foot to star Little Elsie, a resident of this city, in a repertoire of plays, that have prominent child's roles. The venture will be financed by local capital, and it is probable that Louise Mackintosh and Robert Rogers will be in her support. Among the plays likely to be used are Lit tle Lord Fauntleroy and Pinchon.

A novelty in the form of outdoor dramatic performances will occur July 11, 12, when Fred Tibbetts, of this city, will present Virginius and Richelieu. Mr. Tibbetts has an established local reputation, and his appearance will undoubtedly attract large audiences. The proceeds of the performances will be given to the Fine Arts Association of Columbus.

W. W. PROSSER.

NEW ORLEANS.

In the pretty little Casino at Athletic Park the Metropolitan English Opera co. presented The Grand Duchess to its customary large business. In attempting this operatic gem the co. went out of its sphere and therefore failed to make as good an impression as formerly. William H. West as General Boum and Elvia Crox as Prince Paul, of the principals alone achieved success. The chorus and orchestra were in splendid form and were the redeeming features of the performance. Paoletti's Concert Band is heard in the open between the hours of 7 and 8, and an excellent programme is rendered nightly. The Chimes of Normandy 30-6.

J. M. QUINTERO.

MINNEAPOLIS.

The popular Banda Rossa opened an indefinite engagement at Lake Harriet Pavilion June 22 to very large business. The opening programme was unusually good and was rendered in the admirable manner which characterizes this organization.

T. D. Mackay, business manager of David H. Hunt's Pike Theatre Stock co., arrived here 23 to arrange for the opening of the co. at the Metropolitan Theatre 1.

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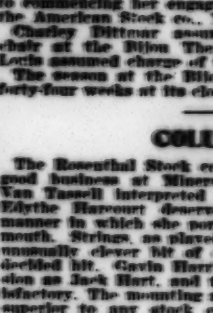

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CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—LAKEVIEW (E. E. Williams, manager): The Elite Opera co. presented La Mascotte June 17-22. Harry Lightwood, F. H. Ormsby, and Queen Miles were popular; business immense. Patience 24-29.——EAST LAKE (Charles G. Cooper, manager): Jack o' Diamonds was presented by the Jefferson Stock co. 17-22. The work of Wilbur Atkinson, Marie Dale, and Leon McReynolds was especially praiseworthy. Kiefer and Diamond, specialists, appeared to advantage. Manager Cooper has labored hard to make the house a success, and his efforts have been appreciated.

MOBILE.—MONROE PARK THEATRE (M. McDermott, manager): The Andrews Opera co. presented The Bohemian Girl and The Pirates of Penzance 17-22; crowded houses. The co. continues to please, and the operas are staged in a satisfactory manner. The Pantzer Trio, grotesque acrobats, was the week's specialty and scored a hit. The Chimes of Normandy and H. M. S. Pinafore 24-29. The co. will remain the entire Summer season.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, manager): Whitman Sisters Vaudeville June 20, 21; fair business; audiences pleased.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee): Closed for season.——GLENWOOD PARK THEATRE (Charles T. Taylor, manager): The Ironmaster, in the hands of the Brannig Dramatic co., was well received by large houses June 17-22. The vaudeville features were Jeanette Harris, Peters and Walton, and Gagnon and Westner. Hazel Kirke 24-29.——ITEM: Bert Gagnon, of the Brannig Dramatic co., left for Chicago 27 to take a much needed vacation of two weeks, and to purchase new illustrated songs for the coming season.

HOT SPRINGS.—ITEMS: Everything is very dull here in the theatrical line.—Manager Frank Hend, of the Grand, leaves for New York, June 29, to secure attractions for the next season, which opens Sept. 1.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., lessees and managers): Henry Miller June 24-29.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): James Neil co. in The Lottery of Love 17-22; fair houses; good co. Barbara Fritchie 24-29.

OAKLAND.—DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in The First Born June 17-24 made hit of their season; house packed, and an extended run is assured; production elaborately staged and cleverly acted.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Dark.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Dark.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Cissie Loftus Vaudeville co. June 22 was greeted by a large and fashionable audience. Miss Loftus must have been flattered by the reception and enthusiasm with which she was greeted. A better bill it would have been hard to find. Every act made a hit. Frank Whitman the dancing violinist, Edgar and Mabel Norton, Alice Shaw, Press Eldridge, Josephine Sabel, and that clever comedienne, Flo Irwin, assisted by Walter Hawley, helped Miss Loftus, and were one and all favorites. After her impersonations Miss Loftus appeared in Undine. Here Miss Loftus displayed her versatility by playing a serious role with artistic finish. The Yale Glee and Banjo Club Concert 24 closed the season.——ITEMS: Mr. Bunnell left for his beautiful Summer home at Southport. If possible he will go to London and Paris for a few weeks the last of July.—Cissie Loftus was entertained by friends while here 22.—The news of the death of Louis Aldrich occasioned great grief among his many personal friends in New Haven.—Press Eldridge was the guest of Manager W. H. Van Buren, of the Grand Opera House, 22-24.
JANE MARLIN.

GEORGIA.

ATLANTA.—THE GRAND (Henry and Julius De Give, managers): Boyle Stock co. June 17-22 in The Charity Ball and Nadje; good business; pleasing performance.——ITEMS: Manager Julius De Give, of the Grand, is in New York. The Boyle Stock co. closes here June 30. Mrs. Boyle will have a stock co. in Birmingham, Ala., next season.

MACON.—CRUMP'S PARK PAVILION (F. E. Winters, manager): The D'Ormond-Fuller co. June 17-22 in The Charity Ball and Lost in London; good business and co.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): The Fenberg Stock co. opened their third week June 16-22 in The Golden Giant Mine. Other plays: Comrades and Why Jones Left Home; performances fair; attendance small.——ITEMS: "Happy" Jack Flaherty, of The Three Musketeers, is spending his vacation here. He goes with Prince Otto next season.—Mr. and Mrs. Clarence Bennett are here for the Summer.—John Murphy, late with The Three Musketeers, will spend his vacation here. Next season he will be with Carter's Two Little Waifs co.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Barnes and Pliny's Vaudeville co. 4.——ITEM: A vaudeville theatre will be opened at Riverside Park 4 under the management of Barker and McDowell. Two performances will be given each week.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Howard Kyle in Nathan Hale June 15 returns to small but pleased audience. Season closed.

GALENA.—OPERA HOUSE (Charles Sheerer, manager): The Redmond co. June 24-29.

INDIANA.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, manager): Dark.——ITEM: Lay's Opera House will not be used for theatrical purposes next season. A fraternal insurance order has a lease on the house, which expires Dec. 31, 1901.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. R. Beall, manager): The engagement of the Boston Comic Opera co. at the Grand closed June 21 with a benefit for the co. The receipts from the benefit were not sufficient to get the co. out of town, although otherwise it was a success. The Chimes of Normandy was the bill. Manager Martell, of the Howard Dorset Stock co., playing at the Park Pavilion, rendered valuable assistance and his co. raised a considerable sum for the stranded singers. The Elks, Eagles, and others also assisted.——RIVERSIDE PARK PAVILION (E. L. Kirk, manager): The Howard Dorset Stock co. is more than making good, and continues to good houses. June 19-21 The Eagle's Nest was given. Captain Beckett 22-25. In Tennessee 26-28. Clint and Bessie Robbins give clever specialties, and the whole co. is well liked.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): House closed and in the hands of William Eckert and Co., of Chicago, decorators, for new scenery and curtain, and general renovation.——COATES OPERA HOUSE (Frank W. Coates, owner and manager): Closed for season.——SANGER BAND AUDITORIUM: Dark.——STOUT AUDITORIUM (Y. M. C. A., owners and managers): Dark.——SCHUETZEN PARK: Military Band Concerts June 26, 3, 10. Elks' Entertainment (Midway show, menagerie, etc.) 22-27, auspices local lodge.——KIMBEL PARK: Dark.——BLOOMERS' PARK: Dark.——UNION PARK: Dark.——NUTWOOD PARK: Forty-ninth and Fifty-first Rockmonts, I. N. G., Encampment 14-21.——TWIN SPRINGS PARK: Vaudeville, 30.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Dark.——GRAND OPERA HOUSE (William Foster, manager): The Howard co. June 17-22 in Held by the Enemy, Pavements of Paris, The Private Secretary, Tim the Tornado, Don't Tell My Wife, Lights and Shadows, and Trilby; fair performances and houses.——AUDITORIUM (Carl P. Adams, manager): Dark.——MIRROR THEATRE (Arthur Nelson, manager): Dark.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Season closed. Iowa Music Teachers' Convention June 24-29.——SANS SOUCI PARK: Fitzgerald's Concert Band has been engaged for semi-weekly concerts for the whole season.

CHEROKEE.—GRAND OPERA HOUSE (W. A. Gosford, manager): Dark. Stock and Opera Houses

streets June 18, under canvas, to packed tent; satisfactory show.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Dark. U. T. C., under canvas, June 20; big crowd; performance poor.

KANSAS.

WICHITA.—TOLER OPERA HOUSE (H. G. Toler, manager): The venture of this house in Summer theatricals has proven successful. The Madison Square Theatre co. has commenced a series of revivals and opened June 17-19 in East Lynne, which lost none of its effectiveness in their hands. The work of Madeline McDonald as Lady Isabel showed careful study. John Preston as Archibald Carlisle was seen to better advantage than in any previous role. Mr. Lowe was a capital Levison. Effective work was done by the rest of the co. Good specialties between acts. Roanoke 20-22. T. T. C. and Ingomar 24-29.——ITEMS: Manager Martling, of the Crawford Theatre, is spending his vacation at home, and is rapidly becoming an expert at golf.—Colonel Thomas G. Fitch has been elected president of the Fall Carnival Association, and every effort is being made to surpass all previous celebrations this year.

TOPEKA.—ITEM: Manager O. T. Crawford, of the Crawford Theatre, is arranging to open a Summer amusement pavilion with a stock co. and vaudeville, in July. Bernice Howard will be leading woman of the stock co. The pavilion will seat 1,500, and is to be stocked with the Crawford's scenery and other portable furnishings.
THOMAS R. HYATT.

INDEPENDENCE.—AUDITORIUM (R. Blosler, manager): Dark.——GAS PARK THEATRE: Vincent Stock co. (C. E. Rodney, manager) in Michael Strogoff June 19; good performance; big business. A Mountain Lass 26.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Dark.——CRAWFORD THEATRE (M. J. Cunningham, manager): Dark.——ELECTRIC PARK THEATRE (East Lynne June 24-29, co. and business fair.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Murphy, Harmston and Dickey, managers): The Pixies June 24, 25 (by local talent) to packed houses.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): The Brownies June 27-29 closed the season in a delightful manner to big attendance.——PORTLAND THEATRE (James E. Moore, manager): Bennett Brothers' Specialty co. 24-29 continues to draw well.——RIVERTON PARK (C. B. Smith, manager): The Empire Specialty co., assisted by the Boston Concert Band and Orchestra, 24-29 to capacity; co. good.——PEAK'S ISLAND: GEM THEATRE (C. W. J. Goding, manager): The Gem Theatre Stock co. in Carmen, assisted by Bonfonta Ladies' Orchestra, 22-27 packed the house. Miss Creighton scored another hit and Walter Edwards was seen to advantage as Don Jose.——CAPE COTTAGE PARK: McCULLUM'S THEATRE (Bartley McCullum, manager): The Merchant of Venice 22-27 was produced on a surprisingly elaborate scale and delighted large houses. Stephen Wright's Shylock deserves special mention.——ITEMS: A refined vaudeville bill is delighting the throngs visiting Underwood Springs Park 24-29.—Manager James E. Moore, of Portland Theatre, is summering at Little Diamond Island.—Grace P. Atwell leaves for New York 1 to arrange for her Winter touring season.—Barthey McCullum received a flattering compliment in The Merchant of Venice 24-29. As Old Gobbo he so completely lost his identity that the audience did not recognize him, and he lost his usual hearty applause.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): For reasons unknown Hogan's Alley failed to appear June 25. Milton Comedy co. 27-29. Star Stock co. 8-10. Stetson's U. T. C. 12.——ITEMS: Amateurs, managed by Edward Wells and Charles W. Lee, are planning to put on Myrtle Ferns early in July.—Mrs. Hermann, wife of the manager of Hermann's Stock co., lately disbanded here, had a very narrow escape last week, when she was compelled to drop Baby Lorena, her five-year-old daughter, from the second story of a burning building and then jump herself into the arms of men waiting to catch her.

BOULTON.—HEYWOOD OPERA HOUSE (W. T. French, manager): Castle Square Comedy co. June 10-15; fair business and co. Stetson's U. T. C. 17, big house; good co. The Prisoner of Zenda (Shipman Bros.) 21; good business; excellent performance. Rawle's Humpty Dumpty 2.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Dark.

MASSACHUSETTS.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Vaudeville April 22, canceled. Season closed.——ITEMS: Manager Bates will improve the appointments of the Opera House during the Summer, making things much more agreeable for traveling cos.—Ex-Manager Whichen, of the Opera House, and Fred C. Ball, a local amateur, are spending a few weeks at Falmouth.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Dark.——MAYFLOWER GROVE THEATRE (A. H. Perry, manager): Gorman's Minstrels June 10-15 to good business; fair co. London Vaudeville co. 17-22; excellent business; good co.

NORTH ADAMS.—ITEM: Manager Meade, of the Richmond Theatre, will inaugurate a season of comic opera at Valley Park June 29, with Blumenthal's co. in The Mikado. The co. will remain throughout the Summer.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Dark.——CASINO THEATRE, BEACON PARK: Is expected to open shortly with vaudeville.

MICHIGAN.

MANISTEE.—ORCHARD BEACH CASINO (Matt Kusell, manager): Empire Dramatic co. June 16-22 in East Lynne. A Colorado Girl and Humpty Dumpty; crowded houses; individual hits were made by A. W. Ellis, Helen Castle, Will H. Bruno, Florence Booth, and Claude Boardman. Rusco and Holland's Minstrels 23 to S. R. O.; performance good.——ITEM: Mrs. Ellis and Miss Castle, after their engagement here, join the Homespun Heart co. for leading business. They have made many friends during their stay here.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, manager): Imperial Dramatic co. in The Three Musketeers June 19; excellent performance; good house. Passion's Slave 20 was well acted, but not so interesting as former plays. Little's Empire Comedy co. in A Parisian Princess 24; good performance and house; will hold the boards balance of week. F. C. Godfrey's Comedians 4. My Friend from India 10. Metropolitan Merrymakers 25-27.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): "Jim" Long's co. June 17-22 in Eagle's Ward, All a Mistake, Old Glory, Rip Van Winkle, In the Sherras, and The Diamond Robbery; business fair; co. good. Strickland co. in My Friend from India 6.——CITY OPERA HOUSE (William Mutrel, manager): Rusco and Holland's Minstrels 22; co. fair; house good. Railroad Jack 25; co. below average; house light.

GRAND RAPIDS.—POWERS (O. Stair, manager): The Valentine co. June 20-22 in a good performance of East Lynne. The Young Mrs. Winthrop 24-27 drew fairly. The co. is versatile, but has appeared to the best advantage in Little Lord Fauntleroy, Jim the Penman, and The Private Secretary.

BIG RAPIDS.—CITY OPERA HOUSE (C. H. Milner, manager): Lillian Lyons' Stock co., June 17-22; co. and business fair. Plays: In His Power, The Two Orphans, East Lynne, and The Dangers of a Great City. Rusco and Holland's Minstrels 23. Eldon's Comedians 1-3. My Friend from India 4.

KALAMAZOO.—LAKE VIEW CASINO (Sam Mirenthal, manager): Wade's Comedy co. opened June 23 with success in A Beggar Prince. Balance of week, A Tangled Affair. Engagement for four weeks; houses so far crowded.

CALUMET.—THEATRE (John D. Cuddihy, manager): The operetta Pauline was presented by local talent to a packed house June 18. Crescentia Ruppe as Pauline made a decided hit. Sag Harbor 22 to large and appreciative audience; fine performance.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): Rusco and Holland's Minstrels June 20; large house; good performance. Railroad Jack 22; fair audience; performance poor. Clover Farm 27 (booth. My Friend from India 10.

GOLDWATER.—THEBITS OPERA HOUSE (John T. Jackson, manager): Season closed.——ITEM: House turned over to carpenters and renovators. Manager Jackson and his family will spend the Summer in Kentucky at his old home.

MARQUETTE.—OPERA HOUSE (F. J. Rice, manager): Schubert Concert co. June 18 to small but pleased audience. Sag Harbor 24. Imperial Stock co. July 15-20.

SAGINAW.—MALTZ OPERA HOUSE (Stair and Dodson, managers): Railroad Jack June 19 canceled. Rusco and Holland's Minstrels 4.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seech, manager): Railroad Jack June 19; large house; co. fair.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Season closed.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Dark.

MINNESOTA.

FAIRBAULT.—OPERA HOUSE (Ward and Arthur, managers): Lyman Twins 18.——ITEM: Dorothy Girard has returned to spend the Summer after a season of thirty-five weeks with the Jessey Stock co. Next season she will head her own co., the Girard Theatre co.

MANKATO.—THEATRE (Beall and Bear, lessees; C. H. Grieble, Jr., resident manager): Concert co. (local) June 20; fair house and programme. Season closed.——ITEM: Manager Beall was in the city en route to Minneapolis on business regarding baseball, last week.

WINONA.—OPERA HOUSE (O. F. Buckingame, manager): Dark.

MISSISSIPPI.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): Dark. ITEM: Frank De Leon has been elected president of the Early Morning Walkers' Association, and is wearing a medal given him by that organization.

VICKSBURG.—ATHLETIC PARK (A. Jacobs, manager): After a series of poor plays to empty benches, the Hamilton Stock co. disbanded and departed. Vaudeville will hereafter hold forth, commencing June 23.

TUPELO.—OPERA HOUSE (I. B. Hunt, manager): Season closed.

MONTANA.

HELENA.—MING'S OPERA HOUSE (F. E. Cart, manager): Dark.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): The stock co. in Saved June 17-22; light business; fair performances. Co. rests 24-29, while Casino is given up to Epworth League Convention.——ITEM: Mr. and Mrs. Harry S. Kingsley closed 23 and left for Bloomington, Ill., where Mr. Kingsley will make the necessary arrangements for the early opening of Kingsley and Russell's co. Mr. Kingsley made a host of friends by his conscientious work and catchy specialties while here. His place is being ably filled by Jack Lawrence.

MEXICO.—FERRIS GRAND OPERA HOUSE (Hatton and Clendenin, managers): Nashville Students June 25.

NEW JERSEY.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): Dark.

NEW YORK.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): The Two Orphans, as presented by the stock co., attracted large and delighted audiences June 24-29. Miss Gardner, as Henriette, was charming and artistic. Mr. Alson, as De Vaudrey, made much of the character. The excellent judgment displayed by Henry Shumer in the role of Pierre Frochard was a surprise to his many friends and justified the hearty applause he received. The rest of the cast gave efficient support. For the White Rose 1-6.——LYCEUM THEATRE (A. E. Wolff, manager): The Squire of Dames, by the stock co., pleased good houses 24-29. Nell Gwynn 1-6.——COOK OPERA HOUSE (J. H. Moore, manager; J. E. Wiggins, resident manager): Dark.——ITEMS: The performance of Ship Ahoy 21 was called off by Representative John E. Boyle, of the Cook Opera House. A misunderstanding between the Murray Lane Opera co., and Manager Moore resulted in the chorus refusing to continue without a guarantee of salaries, and as neither Manager Moore nor Murray wished to assume the responsibility the date was canceled.

ALBANY.—HARMANUS BLEECKER HALL (H. E. Jacobs, manager): The Jacobs Stock co. played Forgiven June 20-21 to fair business, and on souvenir night, 22, revived Under Two Flags. A Gilded Fool 24-26 pleased large houses. Mortimer Snow was a pleasant surprise in the title-role, demonstrating that he can be humorous as well as sentimental. Able support was given by W. M. Chapman, William Tooker, Leslie Morosco, James K. MacCurdy, Blanche Warren, Beatrice Ingram, Mina Gleason, and Josephine Arthur. Moths 27-29. From Frog 1-3. The Conquerors 4-6.——PROCTOR'S (F. F. Proctor, manager; Howard Graham, resident manager): Section A of Proctor's Stock co. filled its second engagement 20-22 with The Man from Mexico to big business. Section C returned 24-26 in The Baby Chase, with Fink and White as the curtain-raiser. The former is an Americanized version by Frederic Bond, of Nita's First, and was a go from start to finish. Turned Up 27-29. Caste 1-3.

SYRACUSE.—VALLEY THEATRE (H. S. Daniels, manager): The Pirates of Penzance was well sung to large houses June 24-29, by the Valley Opera co. Mabel Pierson made her initial appearance as Mabel and scored a hit. Fatinitza 1-6.——ITEMS: Lute Vroman, for the past three seasons with My Friend from India, is home for the Summer, as is Barry Johnston.—Next season the Grand, which has come under the control of the Shubert Brothers, will be run as a combination house, and the Bastable as a vaudeville house.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): John and Mary McCoy, a wonderfully gifted brother and sister, both blind, gave a delightful and interesting vocal and instrumental concert June 24 to large audience. Car Builders 24-27; large and interested audiences. The regular season will open 31 with the Kilties' Band.——BROADWAY THEATRE (George L. Corliss, manager): Dark.——ITEM: John and Mary McCoy closed their season here 24.

TROY.—GRISWOLD OPERA HOUSE (Reis and Shubert, managers; H. R. Hayden, resident manager): The Aubrey Stock co. in Faust June 24-26, and An Irish-American Cousin 27-29, with continued success. The Marguerite of Ethel Clifton deserves praise. The Red, White and Blue 1-3. The Silver King 4-6. Money Mad 8-13.——ITEM: Jean Cowgill has retired from the co. While in this city she made many friends, who regret her departure.

SCHENECTADY.—VAN CUELER OPERA HOUSE (Charles H. Benedict, manager): Dark.——ITEMS: A dress suit case was stolen from Manager Benedict while in New York recently.—Professor William G. Merrihew and Professor Adolph Duhm-Peterson, of this city, attended the New York State Music Teachers' Convention at Glen Falls June 24-27.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Orpheum Comedy co., vaudeville, June 24-26; fairly pleased light houses. Klark Scoville co. 1-6.——ITEM: It is contemplated putting in some circular fire nozzles, a new device of Loefelholz and Co., for the further protection of the theatre against fire.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): Majestic Stock co. in Jim the Penman and Camille June 24-29; big business; good performance. All the Comforts of Home 1-6.

FULTON.—STEPHENS OPERA HOUSE (Wallace and Gilmore, managers): Orpheum Comedy co. June 27-29. Vaudeville, benefit of Continental Drill Corps (local) July 3. Klark-Scoville co. 8-13.

WHITEHALL.—MUSIC HALL (H. C. Jillson, manager): Pi Hubbard June 24 to small business; fair co. The Allan Villair Dramatic and Vaudeville co. 1-6.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): Dark.

BINGHAMTON.—STONE OPERA HOUSE (J. P. L. Clark, manager): Dark.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (E. M. Martin, manager): Blind Tom June 24; small house; good concert.——RIVERSIDE PARK CASINO (W. W. Moon, manager): The Bruns and Nina co. 24-29; large crowds, performances very good.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): North Brothers' Comedians June 17-22; good business; fair co. Richards and Pringle's Minstrels 28. Myrkle-Harder co. 1-6.

WAHPETON.—OPERA HOUSE (E. W. Beatty, manager): Richards and Pringle's Minstrels June 25.

OHIO.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Jessie M. Biggers, of this city, gave a recital and dramatic reading June 21 to crowded house. With the assistance of Frank Newberry, Miss Biggers cleverly presented Drifted Apart and Chums.——ITEMS: Manager Robert Elliott is spending his vacation in the lake region of Canada. The "Chronicle" has started a popular subscription scheme for the benefit of the Ohio State Band. Clifton Mallory's Vermont, recently given in Warren, pleased large audiences. Miss Florence Ackler, formerly with the Aborn opera co., is now with the Mountain Park Opera co., at a resort near Mt. Holyoke, Mass. Professor Frank H. Bridges, of this city, has written several songs, one of which may be produced in London and N. York the coming season.

PIQUA.—MIDWAY PARK THEATRE (C. L. Sank, manager): The Corner Stock co. in A Celebrated Case, A Black Diamond, and Michael Strogoff June

2-29; usual good business; performances and specialties excellent.

MARIETTA.—AUDITORIUM: Under the auspices the Van Dyke-Eaton co. 24, 25, 27, 29 in Across the Desert and Woman Against Woman; full houses and co.

MARION.—ITEM: Manager Charles T. Perry has leased the Fair Grounds for the season, and will open Summer season with Chick's Vaudeville co. 1-6.

UPPER SANDUSKY.—MCCONNELL'S AUDITORIUM (R. N. McConnell, proprietor and manager): Dark.

JACKSON.—GRAND OPERA HOUSE (Frank C. Wagan, manager): Dark.——CRESCENT OPERA HOUSE (Jay Ruf, manager): Dark.

GALION.—CITY OPERA HOUSE (S. F. Wise, manager): Dark.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Dark.

OREGON.

SALEM.—TEMPLE GRAND OPERA HOUSE: James M. Ward in Ten Nights in a Barroom June 19 delighted fair audience.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): Dark.

PENNSYLVANIA.

LANCASTER.—CONESTOGA PARK THEATRE (A. E. Reber, manager): The Columbia Comic Opera co. in Paul Jones pleased large audiences June 24-29. Charles N. Holmes sang the title-role finely. The other parts were well taken by Dave Goudaker, Frank B. Fox, John A. Devey, Claude Amsden, Monroe Walker, Jerry Desmond, Charles Richmond, Carlotta Gilman, Stazel Davenport, Lulu Harris, and Ruth Lattimore. Monroe Walker made a hit in specialties between the acts. The Two Vagabonds 1-6.——WORTH BUILDING ROOF GARDEN (John E. Peoples, manager): Cooper and Reynolds' Minstrels, including Billy Watson, the Bijou Comedy Quartette, John Healy, Baker and Bunell, and Cooper and Reynolds, attracted large audiences 24-29. Amy Whalley, in operatic selections, made a hit. Majestic Vaudeville co. 1-6.——ITEMS: In honor of his recent marriage, John A. Killian, head usher at Conestoga Park Theatre, entertained the Columbia Opera co. and the attaches of the theatre after the performance 25.—I. C. Mishler, proprietor of opera houses in Altoona and Johnstown, is visiting relatives in this city.—The Columbia Opera co. gave a matinee 28 for the benefit of the Motormen's Relief Association.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Jessie Sawtelle co. June 17-22, fair house. Plays: The Victorian Cross, Chattanooga in '61, A Country Courtship, A Checkered Life, The Heart of Gold, and Ten Nights in a Barroom.——ITEMS: Arthur Cohen, of New York, formerly with the F. F. Proctor houses, visited here recently.—As a bid for increased patronage, the Jessie Sawtelle co. gave away a present at each performance.—It is quite likely Hazleton will have vaudeville next season. Negotiations for a house are now in progress.—The Board of Directors of the Grand Opera House held their annual meeting 21 and decided not to build an additional gallery. The theatregoing public is greatly disappointed, as the house is now inadequate, a fact which was proven many times last season. A new fire escape will be built and some improvements made in the interior. Joseph F. Derr, director of the Hazle Orchestra, has composed a march, "Hazle Park," which scored a hit on its first rendering.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): The first Summer opera season opened June 17 with the George F. Knowles Opera co. to fair business. Operas: Fra Diavolo, Olivette, La Mascotte, Pinafore, and The Bohemian Girl; good performances and staging.——ITEM: Gertrude Duffey, of this city, will make her professional debut in opera at the Lyric Theatre 28, when she will appear in the role of Serpolette in The Chimes of Normandy with the George F. Knowles Opera co. Miss Duffey scored a success in this role in a recent amateur production of the opera.

WILLIAMSPORT.—VALLAMONT PAVILION (J. A. Brosius, manager): Vallamont Stock co. June 17-22 in A Gilded Fool and Sidney Toler's play, The Dancing Master, which latter was excellent in every detail; business fine. An American Exile, Under Two Flags, and A Fool's Paradise 24-29.——ITEM: Manager J. A. Brosius has had several offers for dates for his stock co. for next Winter. He has accepted one for twelve weeks.

JOHNSTOWN.—OPERA HOUSE (I. C. Mishler, manager): The Spooner Comedy co. June 24-29 in The Pearl of Savoy, The Golden West, and The Romance of a Poor Young Man; pleased fair audiences.

GREENSBURG.—KEYSTONE THEATRE (R. G. Curren, manager): Greensburg Choral Union Concert June 25.——OAKFORD PARK THEATRE: Royal Hungarian Orchestra 24-29.

ALTOONA.—PARK THEATRE: The Clara Turner Stock co. are still playing Nell Gwynne June 24-29 to large attendance.

BEDFORD.—KANE'S THEATRE (John T. Kane, manager): Svengali, hypnotist, June 24-29; fair and pleased audiences.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): A season of Summer opera was inaugurated June 24. The Boston Lyric Opera co., engaged for twelve weeks, gave The Idol's Eye for their opening bill. The co. is well balanced and made a favorable impression. May Baker, the prima donna soprano, is a favorite here and was warmly received. Marion Langdon, John Henderson, and Tom Green also deserve mention. The Grand Duchess 27.——GRAND OPERA HOUSE (A. B. Morrison, manager): The closing week of the season witnessed the Hopkins Stock co. in a double bill, Romeo and Juliet and David Garrick 24-29. The vaudeville bill included Francelli and Lewis, Duke and Harris and the polyscope.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Weis, manager): Season closed.——EMPIRE OPERA HOUSE (James T. Brady, manager): A benefit performance was given Hite C. and Lizzie Taylor June 23 by local talent; fair attendance and performance.——ITEM: Clara Thropp, a local favorite, is visiting the city.

WACO.—WEST END PARK THEATRE (Jake Schwartz, manager): Ethel Tucker Stock co. closed prosperous season June 22, presenting for their farewell performances A Shadowed Life and Jason Jobkins.

HOUSTON.—AUDITORIUM: Olympia Opera co. June 17-22 in The Chimes of Normandy and Boccaccio; business and performances satisfactory.

HENDERSON.—ITEM: J. Walter Harris, manager of the Henderson Opera House, was married June 20 to Eliza Still.

UTAH.

SALT LAKE CITY.—SALT PALACE THEATRE (M. E. Mulvey, manager): The Wilbur-Kirwin Opera co. in The Bohemian Girl and The Grand Duchess June 17-20, houses from good to packed. Almera Hallam is fast becoming popular by her excellent work. The whole co. is a good Summer attraction.——ITEM: Calder's Park has changed hands, having been purchased in its entirety by A. V. McCune, proprietor of the Salt Lake Street Car Co. It is said that the resort will be improved.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Empire Stock co. June 17-22 in A Man of Mystery, Nevada, A Woven Web, A Thoroughbred, Ten Nights in a Barroom, and A Fireman's Ward; light business; excellent co.——ITEM: Thomas Nelson, treasurer of the Avenue Theatre, Louisville, Ky., is visiting his mother at this place.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Forty-eighth Highlander's Band (The Kilties) July 26.——ITEMS: Manager F. M. Black went on his annual vacation 15. The Kilties will appear under the management of Charles A. Chapman.

BURLINGTON.—HOWARD OPERA HOUSE (Chas. W. E. Walker, manager): The Kilties June 29.——ITEM: Old Home 17-22 is under the management of McMahon and Chase and promises to duplicate the success of that week of last year.

RUTLAND.—PARK THEATRE: June 24-29: V. P. Wood and [illegible] to Saunders, Blondell and Calhoun [illegible] and Patterson; good houses, fair vaudeville.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas [illegible]): In spite of the [illegible] weather [illegible] co. is playing to large and [illegible] houses. The [illegible] Lee and Jefferson Davis [illegible] 24-29 [illegible] Duke in [illegible] Blue Musical co., to [illegible].——ITEMS: Alexander [illegible] two popular members of [illegible] will serve their connection with [illegible] to-night at the Casino [illegible] in a [illegible] which has been especially written for [illegible]. The Dillon co. will not close 29, as was first [illegible] but owing to its success the season will

be continued [illegible] Manager R. L. [illegible] Keppel.

PELHAM MANOR. [illegible] Dec.

WASHINGTON.

SPOKANE. [illegible] Hayward, manager: [illegible] business in The White Slave.

WEST VIRGINIA.

WESTON. [illegible] HOUSE (George V. Fisher, manager): Dark.

WISCONSIN.

MARINETTE. SCOTT OPERA HOUSE (Charles T. Greene, [illegible]): Lane June 1; good performance and [illegible] Rice and Holland's Minstrels 3; fair performance; good house. East Lynne 5; fair performance. Large audience. Nathan Hale 10; excellent performance; crowded house. Metropolitan Merrymakers 12; Hatcher's Hall. Shoot the Chutes. Fun Factory in a Barroom, and The Real Widow Brown, to good houses; satisfactory performances. Sag Harbor 25; excellent performance; S. R. O. Season closed.

WAUSAU. GRAND (C. S. Cone, manager): Dark. —ITEM: R. Guy Caufman, manager of Railroad Jack, was in town June 26, and bought of E. F. Wallace, of the Wallace Shows, Duke, the lion. Mr. Caufman will use the animal in Railroad Jack next season in a sensational scene. While shifting the lion from one cage to another he broke out of the iron bars, and only by the presence of mind of a trainer was a panic prevented in the depot.

MADISON. FULLER OPERA HOUSE (Edward M. Fuller, manager): University of Wisconsin, Senior Class, played The Professor's Love Story June 18, and drew a fashionable audience that filled the house; excellent amateur performance. Robert H. Downes, the director and stage-manager, deserves especial credit. The Professor Dunwiddie of Edward D. Jenner, and the Effie of Clara L. Stillman showed study and talent. Sag Harbor 28.

GREEN BAY. THEATRE (John B. Arthurs, owner and manager): Season closes June 26 with Sag Harbor.—HAGEMEISTER PARK (John B. Arthurs, manager): Sewell and Cutter Imperial Dramatic co. opens Hagemeister Park, June 27, with A Celebrated Case.—ITEM: John B. Arthurs has purchased the Green Bay Theatre from John Fischer of Kewanee, Ill. Consideration, $30,000.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lew Silvers, manager): The Summer stock co. opened June 15 in The Buckeye, to S. R. O., scoring a hit. The following is the roster: Lew Silvers, manager; Francis Owen, Paul Burnett, Walter Stanhope, Charles Gregg, Trixie L. Silvers, Minnie Hoffmann, and Pearl Leonard. Wanted a Husband 17-22 to good business. In Tennessee, by Mr. Silvers, 24-29.

OSHKOSH.—TURNER OPERA HOUSE (Albert Bibble, manager): Wesley and Waddern's Metropolitan Merrymakers June 17-19; good audiences, and co. generally so. Schubert Ladies' Quartette June 24 (M. E. Church); fair audience; pleasing programme.

OSHKOSH.—GRAND OPERA HOUSE (J. F. Williams, manager): Standard Stock co. in McNulty's Visit, A Young Hero, and A Village Romance June 22-25. House closes for the season with Sag Harbor 27.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Richards and Pringle's Minstrels June 17 pleased good house. Sag Harbor 21; full house; fine performance.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): My Uncle from New York June 20; co. and house poor.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): My Uncle from New York June 28.

APPLETON.—OPERA HOUSE (John Thielens, manager): Dark.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Sag Harbor June 29.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Dark.

LA CROSSE.—THEATRE: Dark.

CANADA.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): W. S. Harkins co. opened their third week June 25 in Under Two Flags to usual good house. Mildred Hyland made her first appearance. A Bachelor's Honeymoon July 1.—EMPIRE THEATRE (H. B. Clarke, manager): Owing to success of Our Navy it was continued 24-29 with addition of Queen's funeral. E. R. Mawson co. opens 2 in Saints and Sinners.

WINNIPEG, MAN.—THEATRE (C. P. Walker, circuit manager: Charles E. Lindsay, resident manager): Santonelli, hypnotist, June 17-22 drew large business; performance enjoyable. Richards and Pringle's Minstrels 1. Myrkle-Harder co. 8-13.—AUDITORIUM (F. W. Heubach, manager): International Opera co. 1—indefinite, opening in Ermilde. Co. arrived from New York June 25 and started rehearsals.

VANCOUVER, B. C.—OPERA HOUSE (Robert Jamieson, manager): Season closed.—THEATRE ROYAL (Lucas and Shorn, managers): The Knebel Quartette May 31: excellent and well attended concert. The National Concert co. June 10 good performance; large audience.—SAVOY THEATRE: Vaudeville.

WOODSTOCK, ONT.—ITEMS: Charles A. Pene will manage the Grand Opera House here the coming season. It is now being thoroughly overhauled.—Among the "old boys" invited to Woodstock on the occasion of its inauguration as a city, and the Old Boys' Reunion July 1, was Denman Thompson, who many years ago made Woodstock his home.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Pinafore as sung by local juveniles June 24, was a pronounced success; Mr. Collinson, under whose direction the performance was given, deserves great praise. The Country Merchant 27-29.—MECHANICS' INSTITUTE (R. J. Wilkins, manager): Stetson's U. T. C., 26.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Cairns, manager): Season closed.—ITEM: Mr. Cairns states that the past season has been very satisfactory.

YARMOUTH, N. S.—ROYAL OPERA HOUSE (G. D. Medcalfe, manager): Our Navy 1-3.

OTTAWA, ONT.—Season closed.

ARENA.

SHEBOYGAN, WIS.—Wallace's Circus June 22; 30,000 people; good performance.

RACINE, WIS.—Wallace's Circus drew 12,000 June 21 and delighted all. An act of generosity was the admitting of the children of the Taylor Orphan Asylum free.

EAU CLAIRE, WIS.—Pawnee Bill's Wild West June 21; good business; fair performances.

HOLLIDAYSBURG, PA.—John Robinson's Circus June 27; packed tents; creditable performance.

BEDFORD, PA.—John Robinson's Circus June 22; crowded tents; performance very good.

LOCK HAVEN, PA.—Gentry's Dog and Pony Show June 21 to small but pleased audiences. John Robinson's Circus June 24 to capacity of tents; excellent show.

SPRINGFIELD, O.—Burlesque Circus (both) June 20-22; performance satisfactory; attendance good. Robinson and Stickney's Dog and Pony Show 29; fair show; light business.

WINONA, MINN.—Pawnee Bill's Wild West June 19 to well filled tents; performance fair.

ELGIN, ILL.—Wallace Brothers' Circus June 19; excellent performance; good business.

WILLIMANTIC, CONN.—Goodrich Circus June 21; fair business; inferior show.

BIG RAPIDS, MICH.—Schiller Brothers and Orr's Circus June 20; small crowds; few good features.

SALAMANCA, N. Y.—Lowry Brothers' Circus June 20; satisfactory performance; large business.

WOODSTOCK, ONT., CAN.—Ringling Brothers' Circus June 22; big business both performances; best procession, menagerie and performance of any circus that has visited here in some time.

GREEN BAY, WIS.—Wallace's Circus June 24; immense business; good performance.

CHAMBERSBURG, PA.—The Welsh Brothers' Circus gave two good performances to packed tents June 22.

GREENSBURG, PA.—Gentry's Dog and Pony Show June 17; crowded tents; good performance.

FOND DU LAC, WIS.—The Wallace Shows June 22; excellent performances; packed tents.

WAUSAU, WIS.—Wallace Circus June 26; crowded tents; satisfactory performance.

SALEM, ORE.—Clinton and Baird's Pony Show June 17; fair business; show good. Norris and Rowe's Dog and Pony Show 18; splendid performances; S. R. O.

PORTLAND, ORE.—Norris and Rowe's Pony and Dog Show June 10-15 performed to about 10,000 people during the week. It was the best show of the kind seen here in some time.

BOISE CITY, IDAHO.—Gentry's Dog and Pony Show June 17 to well-filled tent; good performance.

WATERLOO, IA.—Rosco's Trained Wild Animals June 21, 22; big business; fair performance.

POUGHKEEPSIE, N. Y.—Gentry's Dog and Pony Show June 25; packed tents; excellent performance.

JAMESTOWN, N. Y.—W. H. Harris Nickel Plate Show June 20; big business; fair performance.

LONDON, ONT., CAN.—Ringling Brothers' Circus June 24; full tent; good performances.

MIDDLETOWN, CONN.—Goodrich's Wagon Show drew large crowds June 26; satisfactory performance.

BELFAST, ME.—Walter L. Main's Circus June 27 was excellent; good business.

DENVER, COL.—Sells and Gray's Circus June 21, 22, at River Front Park; fair performance and business.

IN OTHER CITIES.

(Received too late for classification.)

SEATTLE.

Russell and Drew's co., played Davy Crockett acceptably at the Third Avenue June 16-22 to good business. K. F. French as Davy Crockett and Anna Stanton as Eleanor Vaughan, won the honors. Capable support was given. The Silver King and Too Much Johnson 23-29.

Madame Camilla Urso, assisted by Mrs. Sheldon Pearce, pianiste, and Helen Hall, contralto, gave an artistic recital to a large and appreciative audience at the Grand Opera House 18.

Harold Hermitage and Al Thurston, of the Grand Opera House, left on bicycles for St. Paul 18.

ROONEY D. WHITE.

DENVER.

The Tree of Knowledge, which was the offering at Elitch's June 17-22 afforded excellent opportunities to Eleanor Moretti, Mr. Bosworth, and John T. Sullivan, who in the leading parts were most effective, and sustained the interesting situations of the play admirably. As Belle, the adventuress, Miss Moretti appeared to better advantage than in any character she has assumed during the present engagement. Her acting in the fourth act was especially good, being artistic and characterized by finesse and subtlety. John T. Sullivan was at his best and scored heavily. Mr. Bosworth, as usual, was a virile, handsome hero. His splendid enunciation was a positive delight, and he handled his strong scenes with power and judgment. Mr. Eagle gave an exceptionally clean cut and dignified character portrayal, and Esther Lyon duplicated the favorable impression made last week in the juvenile role. Maude Fealy and the Bellows in The Little Minister 24-29.

The newest actor in town is Mr. and Mrs. Robert E. Bell's son, who was born one day last week.

Blanche Walsh is to appear at Elitch's for two weeks, opening June 30 in Aristocracy.

Arlington (formerly Chutes) Park has again opened and offers a cinematograph production of the Passion Play and the Hungarian Girls' Gypsy Orchestra.

The Eagles' Street Fair and Midway, under the general direction of John F. Harley, has been well attended and is proving a great success.

Fred Sullivan, the genial comedian of the Elitch co., recently inherited $10,000 from his uncle, Sir Arthur Sullivan.

F. E. CARSTARPHEN.

SAN FRANCISCO.

The event of the week of June 24-29 was the production of Under Two Flags at the Columbia Theatre, with Blanche Bates as Cigarette. The theatre was crowded the opening night, and Blanche Bates received a truly royal welcome, accompanied by literal bushels of flowers. Her acting of the trying part was vigorous, picturesque, and pathetic and was accorded the warmest praise, as was the handsome scenery. Claude Gillingwater, Campbell Gollan and Eugene Ormonde were notably good as Rockingham the villain, and Bertie Cecil, respectively. The rest of the co. was not above the average, but Miss Bates and the popularity of the play will doubtless make the engagement a great success.

At the Grand Opera House Melbourne MacDowell entered upon the last week of his stock starring engagement 24 in Fedora, achieving a dignified success as Louis. Florence Stone as Fedora was excellent, doing the best work she has yet done, and giving great promise of a brilliant future as an emotional actress. Jack Webster also deserves mention as Jean de Sarieux. Next week the Frawley co. will open an indefinite engagement with The Only Way. The co. includes E. J. Morgan, Jack Mason, Theodore Roberts, Katherine Grey, and Mary Van Buren.

At the Alcazar Theatre Sapho was well presented 24-29 with White Whittlesey and Florence Roberts as Jean and Fanny. The audiences were large.

At the Central, Uncle Tom's Cabin was revived to good business.

The Tor Maker at the Tivoli will close its run June 29, and will be followed by The Babes in the Wood 30.

DATES AHEAD.

(Received too late for classification.)

EMPIRE COMEDY (Charles E. Moore, mgr.): Houghton, Mich., July 1-6, Calumet 8-13, Ishpeming 15-20.
FRANKLIN STOCK (A. A. Jack, mgr.): Manistee, Mich., July 4-6, Manitowoc, Wis., 8, 9, Two Rivers 10-11, Sturgeon Bay 12, 13, Green Bay 14-20.
MORTIMER, CHARLES (E. Frank Mitchell, mgr.): Viola, Wis., July 1-6, Rockbridge 8-13, Richland Center 15-27.
BIBLE THEATRE: Phoenix, Ariz., July 9-Aug. 10.
SUPERBUCK'S RAILROAD SHOWS: Butternut, Wis., July 2, Park Falls 3, Phillips 4, Prentice 5, Tomahawk 6, Rhinelander 8.

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John W. Bankson | Mary Bankson
CHARACTERS, COMEDY AND DIGNIFIED OLD PEOPLE.
MYSTERIOUS MR. BUGLE.—Mrs. Bankson as Louisa Tate was refreshing. She stands out in relief.—*Los Angeles Herald, May 27th.*
PUDD'NHEAD WILSON.—Mary Bankson gives a clever sketch of Patsy, Pudd'nhead's sister.—*Los Angeles Herald, May 6, 1901.*
PIDGIE ATE JOHN ALLEN.—The old negro, played by John W. Bankson, is worth going miles to see.—*Kansas City Journal, Jan. 4, 1901.*

EVA TAYLOR
LEADING WOMAN. Castle Square Theatre, Boston, Mass.
TYRANNY OF TEARS.—Eva Taylor quite fascinated her audience by her impersonation of the emotional wife of the play and her frequent outbursts of weeping, as a means to carry her point with her husband in the first two acts of the play, were of the most realistic nature. She showed to equal advantage in the repentant scenes of the last act and her dramatic triumph was supplemented by the pleasure she caused in the display of some beautiful and artistic toilettes.
Her temptations were many and her opportunities for over playing great, but she succeeded in impressing all the agitating qual ties of the jealous wife without rende ing her wholly brainless and unworthy. Miss Taylor showed wisdom in not striving for comedy effects, for the characters are so balanced that Mrs. Parbury is projected to an unconscious exhibition of temperamental peculiarities which leaves their essential humor to be understood without being paraded or exaggerated.—*Boston Transcript, June 25, 1901.*

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LETTERS TO THE EDITOR.

"Lest We Forget."

To the Editor of The Dramatic Mirror:

SIR.—Self-applause is not an attribute that lends glory to accomplishment or grace to action, but the remembrance of actions that were brave and duties well performed gives stimulus even to lukewarm hearts and lends sight to myopic eyes. Therefore, let us not forget what has been accomplished in the past year for the vaudeville profession, if not indeed for its present followers, at least for those who are to follow in their steps. There has been a battle fought, a crisis overcome; and truth has been victorious. Many sacrifices have been made; many loyal hearts have been sorely tried; and many have been found who failed their brothers in the hour of need. The knowledge of whether your confrère is a man or a craven-hearted slave is always purchased at this dear price. It is worth knowing, however dear the cost. These few lines are addressed to those who are liable to forget; to those who have been misinformed.

One year ago the vaudeville managers formed a syndicate for the purpose of eliminating all competition in the United States of America and Canada. Had they succeeded in their scheme, no independent vaudeville manager could have opened a theatre in any city of the United States or Canada where one of these managers owned the place of amusement, because by controlling all the available attractions, both domestic and foreign, they could dictate as to where the artist would have to perform, or rather the places where he could not perform, and therefore deprive any independent manager of his services. This at first they even partly succeeded in doing, although the previous year before the syndicate was formed had been the most productive of profits for the vaudeville proprietor of America that he had ever experienced, and during that year vaudeville performers were paid higher salaries than ever before in the history of this sphere of the theatrical profession. But avarice is blinding and begets an appetite that grows on what it feeds, so the managers got together and said, "We will fool the fools." They all came to New York for the avowed purpose—so they told the writer in the presence of witnesses—of cutting out the agent and using his commissions for the purpose of paying the expenses of their syndicate.

Now, this middleman or agent, while only a middleman between the artist and the manager, always working for the latter's interest, and incidentally for his own at the expense of the artist who paid him the commission, was nevertheless the only manager that the vaudeville performer ever had; as the children of the stage are generally less capable of transacting business matters than one who was not thoroughly acquainted with them as a fraternity would believe, and especially in the matter of securing engagements for themselves, which of course necessitates the blowing of one's own trumpet: and while it is true that some of us excel in this particular direction of faculty, the fact remains that when the manager voluntarily cut out the agent and constituted himself the paid middleman as well as the purchaser and purveyor, he felt satisfied that this move would at least cripple any effort that could possibly be made by the artist for his self-protection. When it is considered that the five per cent. commission which these managers tried and are still trying to take from the salary of the vaudeville player amounts in the aggregate to hundreds of thousands of dollars annually, it will be seen that the agents were well compensated for their work, and it will also be seen that the taking of these percentages by the managers themselves should have been a sufficiently radical move for any organization to make at the outset. They were not content with these commissions, however, and they nipped their own schemes in the bud even before they were thoroughly organized. They started the ball rolling by offering performers from twenty to forty weeks at greatly reduced salaries—sometimes less than half what they had previously paid them—and in the negotiations even failed to designate the theatres where they were supposed to wish the artist to perform. This did seem ridiculous even then—in looking back at it now one wonders why they did not offer us fake gold bricks for our salary. These men actually attempted, after dealing with performers for years, to form a trust on all the talent available in the United States and Europe.

Of course, it was supposed to be vaguely understood by the artist—at least this was the sop fed to the performer by the manager—that the reduced salaries which they would receive would be slightly made up by the consecutiveness of the engagements and by the minimizing of the railroad fares consequent upon the Trust theatres being in close proximity to each other. This was still more laughable to anybody with two eyes, as the majority of those who were in demand had always been accustomed to so arrange their dates as not only to be able to obtain a season of consecutive weeks at a time, but also to arrange them in such succession that jumps from one engagement to another would be sufficiently small to be consistent with reason. The managers in not designating the places where the artist was supposed to play could, if their scheme had matured, after obtaining the artist's acceptance to the first negotiations, jump him at their own discretion from New York to *ultima thule*. The artist, by this time bribed with the possibility of a long season's work and the fear of being blacklisted, having canceled what few weeks he had booked in the independent houses, could either take *ultima thule* or leave it. It must be borne in mind that the vaudeville artist in playing dates must always pay his own railroad fare—but, as Kipling says, "that is another story."

There has been an actors' society dreamed of for years—a fraternal organization that could look its own members; bring about a feeling of brotherly love; educate, and generally do something by concentrated effort that could not be brought about in any other way. The commissions accruing from the booking-office alone would amount to sufficient to build universities where the unlettered members of our profession could spend their Summers in recreation and studies and fit themselves for any position that their ambition might aspire to. Of course, this will be sneered at as utopian and insane for poor vaudeville Rats to dream of. But every reality was once a dream, and any fool who dares to wish for something better for his fellows is at once put down as a dreamer and an anarchist. The society was formed and called the "White Rats of America." The early members of it were blessed with more manhood than rhetoric—any way, lots of muddy water was thrown at the first pamphlet they published and which modestly endeavored to state their aims and purposes. The Association of Vaudeville Managers, fearing organization of any kind on the part of those to whom they owed all their theatres, palaces, yachts and luxury, immediately began to misrepresent their aims and left no stone unturned to thwart their progress. Some of the founders, who refused illegitimately to cancel one week booked at an opposition house, lost their whole season's engagement on account of their refusal to break faith. This happened not in one instance but in many, and yet the society thrived. It was their intention, not to antagonize the managers, but to unite in one fraternal body with the idea of entering into co-operation with the public and becoming interested generally in their own enterprises. They recognized the potency of that reform which comes from within. They knew that as long as the reins of power were in the hands of the speculators healthy progress was almost impossible. Theatrical speculators always laughed to scorn any attempt at honest reform. The success and progress of the White Rats as a society was unprecedented. In a few months we were nearly one thousand strong, with many thousands of dollars in our treasury. In the stampede for membership which followed when our success was foreshadowed, it was difficult to judge between the false and the true, consequently many undesirable members were initiated. Among them were some thieves, some liars and a few traitors and spies, who were alleged to have been sent in our midst by our opponents to try and disrupt our order. For, be it remembered, that to those who might wish to own the whole theatrical profession or any part thereof, if only for the purpose of leaving it as a legacy to their kind (and in order to do so they would have to keep its members in their previous servile state), the disruption of our order would be worth more than millions. Well, the thieves borrowed or begged our money when in real or pretended distress; the traitors and liars found the altitude of Starland too high for them, and those of them who have not lost their voices are croaking and gibbering at the foot of the mountains, from whence they fell in the shadow of the valley of debt and defeat. They have been weeded and still are being swiftly weeded out. Thank God, the loyal hearts are vastly in the majority.

We are a heterogeneous tribe, we merrymakers of vaudeville. There's a crimson stain of hell on many a face; there is the glorious light of Heaven in many an eye. Like our own dear America, our profession is composed of the cream of everything that is good and the scum of all that is false and foul. There are patriots and panders a plenty.

We were not very exacting in our demands regarding a candidate's eligibility, as in our enthusiasm we became so imbued with the justice of our cause and our ability to make our profession all for one and one for all, that we conjectured that if a man's record was unsavory, when he became a member of our fraternity we could make a better man of him. In this we erred. We could not put a new heart in him. God alone can do that. Perhaps after all, they were only mistaken, or short-sighted, or selfish. Most of us are. Perhaps, after all, ignorance is the only crime. There was once a high-souled healthy martyr, who went into a leprosic region to do good and became a leper—but that is another story. Well, our society thrived and grew strong. The one monotone which the managers and their hirelings whispered in the ears of our members was that the president was an anarchist and a dreamer. We were kept very busy talking, talking, talking; telling everything all over again to newly made members. No one was allowed to talk against the dear good managers. We said: "They would be reconciled in time and all would be well. Then we will have a holiday. Six months hence we will hold a grand carnival of out-door sports, so we can come from all parts of the country and spend just one week together. Just one week all together—and after the revels are over, we will talk it all over and understand each other." This was too much; This was the last straw! Emissaries were dispatched at once to Europe to engage all the foreign talent available for the date on which the carnival was to be held and forever after mechanics and electricians were set to work contriving and building apparatus to take the place of the human machine when the time came. All the amateurs and any one else who aspired to the stage were being taught—at least so our members averred—to do vaudeville turns to fill up gaps which would be made by our absence on the above date, and for our enforced retirement forever after. Of course, a great deal of this was bluff, as you cannot manufacture talent or make an amateur over sufficiently artistic to suit the patient twentieth century vaudeville clientele, and consequently this seemed funny to some—not to all, however. They began to clamor that we were very strong, and that the commissions should be abolished, forthwith, *instanter, nous*. Especially the traitors who have since failed us talked this way—and of course, good members were influenced and they talked, and talked, and talked, and made red fire speeches until the first epidemic occurred and the managers promised to abolish the commissions, and *did not*. Then the White Rats became ill again and remained so until the commissions were abolished—at least so the managers told the public through the press; and the bands played, and the flags waved, and there was great enthusiasm in Rutland, which is Starland. However, the bubbles began to burst, and the traitors began to show their hands. The thieves got what they could and fell by the wayside. The loyal members remained steadfast. We gave our money to those who were in need and those who we thought were in need. We run theatres that had been failures at a loss in order to keep our brothers at work, some of whom tripled their salaries when playing for their own society. All sorts of canards were circulated by those who came to disrupt us, and by those whom they influenced. In the congested and almost chaotic state of affairs some mistakes were made—one of those was a letter written by the secretary at the direction of the Executive Committee, to the widow of a deceased member, telling her that we were her debtor to the extent of $1,000 and forwarding $100 on account of this amount. In looking over the books afterward it was found that the said member did not belong to our Gratuity Fund, and had never even applied for a gratuity certificate. It must be understood that it would not be justice to those who hold certificates and pay their assessments to give the money they contributed to those who do not hold certificates or do not pay assessments. We have never bragged about what little we have done in the cause of charity and we do not intend to. Neither shall we dignify with our displeasure those who snap and snarl at our heels. It is all very well for them to tell you, my brothers, that we would make a nice fraternal society or social order if we would only not mix up business with it; but you can only successfully combat a menacing trust or syndicate of any kind with business methods. Strikes never were, and never will be, the policy of our fraternity. When they tell you that we should not do business, they mistake you for imbeciles. They know that if the public ever learned the superiority of the entertainments we can give at reduced prices, if we only remain loyal to our ideals, it will be the first real opposition that has ever confronted them. They know it is our intention to elevate, educate and instruct our members. They know we intend to supplant the squirt-gun and slapstick with the intellectual jester and talented artist. Of course, this is in the future, but they know that the public will be with us when they see the progress that we are making toward our goal. When you refuse to book with an independent manager, whom this season they will try harder than ever to bankrupt when you cancel him at the last minute, bribed with an offer of forty weeks, you are striking a fearful blow not only at your profession, but at yourself, your liberty, and your family's welfare. If once they succeed in closing the theatres of the Independent managers, it will be easy sailing for them then. Your salary will be sliced in two; perhaps you will be charged 10 per cent commission again, and if you do not play for what they offer you, you will be blacklisted. Forty weeks? Bah! They cannot book a number of turns for the period of forty weeks, and they know it, because the act that will not conflict on one bill may possibly conflict with two or three turns at the next house; and there are dozens of other reasons why they cannot book a number of turns for forty weeks, as Mr. George Castle, of Chicago, proved to the satisfaction and everlasting conviction of the writer of this article. Don't let them persuade you to cancel anybody. Be true to yourselves, and don't forget that the White Rats kept the independent managers open last season by refusing to illegitimately cancel them for bribes or threats. Don't forget that the commissions have been abolished? The managers have told the press and public so! Don't forget that the agent, whom it was the managers' sole aim to eliminate when they combined, is still with us doing business at the same old stand, and has become the managers' best friend and co-worker. When you seek employment from them, they refer you to him. Why do the managers refer you to the agents now since they have abolished the commission? The agent charges commission. Is it possible that the manager and the agent are dividing the commissions between them? Oh, no! This could never be!

One year ago the White Rats of America were eight members strong. We now have five hundred members who are loyal and in good standing; heart knit to heart; and five hundred more who will become in good standing as soon as they can afford it, and they comprise most that is fair, reputable and true of the merrymakers of America. Ladies and gentlemen of the vaudeville stage, do you know why the White Rats have been so maligned? Why they have been abused and berated? It is because they dared to try and better your condition, which is deplorable. It is because they dared to struggle for their weaker brothers and sisters, because they stand for light instead of darkness; truth instead of falsehood; love instead of jealousy, envy and hatred. It is because all the syndicated sycophants; all the low cunning crooks and panders who insult our women and shame our calling; all the snarling, stribillous asses and cheap parasites that cling to the crust of our profession—all, all, see their finish if our society succeeds. It has succeeded and it will succeed. Our hope is higher to-day than ever. We are more determined, more resolved. We are here to win, and gold or fame or peace are not sweet enough to make us change our minds. GEORGE FULLER GOLDEN.

"He who will hear, to him the clarions of the battle call. How they call and call and call, till the heart swells that hears them. Strong soul and high endeavor, the world needs them now. Beauty still lies imprisoned and iron wheels go over the good and true and beautiful that might spring from human life." HENRY GEORGE.

About Leading Men.

BALTIMORE, MD., June 21, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Recently Alan Dale, dramatic critic of the New York *Journal*, and now Alfred Ayres, in THE DRAMATIC MIRROR, has deplored the lack of good leading men, the latter citing a few of many cases that have, and do, exist in the profession.

As one of the number of leading men who have toiled for years to attain that distinctive title, and to eventually succeed in securing the seal of metropolitan approval—which is seemingly greater capital than mere ability—as one of the above toilers and dreamers will you permit me space sufficient for a few words from experience on that subject, and mine is doubtless the experience of many. To begin with, I must beg leave to contradict both of the previously-mentioned experienced writers on things theatric.

I aver that there *is* a scarcity of good leading men in New York, but not on the road. Many may laugh the idea to derision. The *road* may be a bad place to look for good actors, but they are there just the same, and many of them can give their more fortunate brothers "cards and spades," to use a slang expression. I have made this assertion before, and have been asked, "Then why is it you never hear of them?" Why? Well, you can gamble it is not the fault of the aforesaid "roadster." Give him the opportunity and he will be heard from.

How many, when applying for a leading position, have been greeted with the familiar and hackneyed expressions, "I don't know you," "I have never seen you play," "You are just the man (or woman) I want in appearance," etc., "but we want some one who has a New York reputation,"—meaning the metropolitan exclusive stamp. The applicant may be, and often is, one of the best of the "roadsters," but no one is willing to give him the opportunity to secure that much-coveted stamp of approval, and without which he can never feel certain of his right to the title of "actor" or "leading man."

Let me take up the first two quotations together. Almost every first-class company "on the road" plays New York every season, and yet managers plead ignorance of the ability, etc., of an actor. Of course, it would entail a little trouble, perhaps, and a trip off Broadway; but would it not pay for itself? In this way the manager would see many eligibles, and there would be no excuse for the latter (or third quotation above) observation. Both the manager and actor would be mutually benefited.

Ability should be the principal point considered, admitting that the person in question is neither too ancient or wholly devoid of nature's physical qualifications. Experience and long study makes the good leading man, and some of the closest students are in the profession, as well as the widest readers, notwithstanding I once heard Mr. Ayres aver that members of the profession did not read.

Last season I applied to a well-known manager for the leading juvenile of a New York production. Apparently my appearance, etc., pleased both manager and author. Salary was discussed, which, I admit, was far below my salary "on the road," but it was the New York opportunity. After "stringing" me for three weeks I was told that "the other man had accepted." I then learned that I had been used as a lever to bring "the other man" to their terms. Imagine my frame of mind when I had been led to believe that it was practically settled. Again I applied to the representative of one of our largest employing managers, under whose management I spent a season some years ago. "Yes, I could be placed, but you know we have a different idea of salary in this office than on the road!"

Recently I was sent to see another manager in reference to a reproduction of an old success. The star interviewed me and used the ever-familiar "You are just the man I want in appearance, etc., but I don't know you, and have never seen you play!" Seven years ago the *same* star made the *same* remark to me when I applied for the *same* part. Later my salary was asked. When I quoted it I was informed it was too much; the name of the firm was worth something. I replied, "If you give me the position I want, I may talk reduction of salary, but I can't afford to sacrifice both position and salary!" Surely, if a manager considers his name a commodity, an actor should be entitled to the same consideration for the time (and often the hardships) that has been necessary to fit him for the position he has attained, for it takes years to work your way to the top, and the man of ambition always reaches there. An agent once said to me, "You have no right to expect such a salary; it has only been so long since I engaged you for a certain figure!" He thought I was standing still. Ability and experience are the "stocks in trade" for the actor, and should be considered a balance weight in his favor.

I could make many more quotations on this subject, but these will show the trend of thought, and partly explain *why* there is a scarcity of good leading men.

Managers, give the "roadster" a chance to secure a metropolitan reputation. It is opportunity that usually makes the man. Let me assure that some "good can come out of Nazareth," *i.e.*, "the road." There are plenty of brainy men in the world who would have been unheard of to-day had not an opportunity presented itself, and many of our stars of to-day would be in the ranks if the conditions had been the same as at present.

Mr. Ayres should not make the sweeping assertion that actors do not study. Theory in acting is very nice; but experience is the only teacher, and I have seen many who have been compelled to unlearn much that has been taught them.

In the hope that this will cause the managers to view the "roadster" as the legitimate successor for the depleted ranks of "good leading juvenile men," I thank you for allowing me this opportunity to defend the class to which I have the honor to belong.

EDWIN M. GRANT.

The Theatre Defended.

NEW YORK, June 24, 1901.

To the Editor of The Dramatic Mirror:

SIR.—According to a New York daily newspaper of June 17, a certain clergyman of a Methodist church in this city on June 16 addressed his congregation on the attitude of Christians to the theatre. Among other things he is quoted as saying that "the best thing Christians can do to-day is to stay away from the theatre." No intelligent person will claim that the theatre mirrors the best life of the people; that it often mirrors the worse life we know. . . . The theatre, with its present irreverence and its more than suggestion of ill-smelling immorality, would seem to make it impossible of endorsement by those who stand for the morality of Jesus Christ. The people who are seeking for the best things in imagination and in schooling to help [illegible] will hardly find them in the theatre.

While the conversation I hold that "the best thing Christians can do to-day is to stay away from the theatre," there is nothing suggested to them as a substitute for the relaxation, the refreshment, the pleasure, the entertainment they may find there. No man can be [illegible] when he states that no intelligent person will claim that the theatre mirrors the worse life of the people. Such a statement shows a supreme lack of intelligence upon the subject of what he speaks, or else a desire, through prejudice, to distort. Every theatregoer who has ever seen a standard or legitimate play knows that therein are always presented some characters depicting the best side of human nature. Stimulus for heroic endeavor is presented in all classes and conditions of life. Without such characters plays could not exist; in fact, they could not merit the name of plays. How often have hearts been melted and eyes suffused with tears at the misery seen in mimicry upon the stage. How often do people go from a theatre feeling ready, perhaps eager, to sympathize with and to relieve suffering humanity, because of the effect that has been produced upon them by the play they have seen. The theatre affords a healthful and desirable amusement and relaxation to the mental and physical laborer after the fatigues of the day. *Amicus humani generis*. Is there any better means of forgetting care and toil than to see a good play? The "worst life" is never represented in a drama except for a moral purpose. To show the advantage of being good there must be something evil to resist and overcome. What virtue would there be in religion if there was no sin to avoid, no devil to conquer? No one that sees a vicious person portrayed upon the stage will ever desire to emulate his example, for such person, be he or she in high life or low, invariably meets with defeat and punishment.

In the theatre we have an opportunity constantly to learn and to improve; to study history, painting, architecture, music, singing, languages, gesticulation, pronunciation, dancing, arms and their uses, costumes and their periods, ease and grace, mythology, astronomy, geography—in fact, everything that is beautiful in nature and art. In short, we have an opportunity to understand the soul of the world. In the theatre we find all the stores of human learning reduced into one rational and useful body of science. It leads philosophy forth from the jargon of schools and the fopperies of sects. It is the handmaid of nature, friendly to her creatures and faithful to her laws. Whatever knowledge that could be gained by human industry, the records of the remotest antiquity, and stores of science have been amassed for the theatre, to entertain and enlighten its patrons. The spirit of philosophical observation and inquiry the stage possesses in an eminent degree. Members of churches who have not yet visited theatres, and who have hearts with "malice toward none," and believe consistency to be a jewel, should visit the theatre at their earliest opportunity, judge for themselves, and they will be certain to depart feeling far better in many respects. In the theatre they will never hear anything that will offend their religious principles nor the name of the Deity mentioned save with that awe and reverence which is due from the created to the Creator. Do not believe that theatres and thespians are anti-religious. I know of many actors and actresses who are regular attendants at church. There is such a thing as constitutional religion. There is a certain temper and frame of mind naturally productive of devotion. There are those who are born with the original principles of piety, and in this class are to be placed many actors and actresses. I trust that members of all churches and religions will weigh well both sides of the question, and read, see and judge for themselves.

The theatre invites investigation and does not fear criticism, but courts it when it comes from an enlightened and impartial standpoint. *Audi alteram partem.*

Respectfully yours,

GEORGE MORTON.

Without Consent.

NEW YORK, June 28, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Will you kindly say for me that though the Proctor management use Mr. Morris' name and the name of his play, The Old Musician, it is not Mr. Morris' version, and is used without my consent, though I have made a formal protest to Mr. Flynn and Mr. Bond.

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A TALK WITH LILLIE GLOVER.

Photo by Scholl, Philadelphia, Pa.

"To be known as Edwin Forrest's leading lady is indeed an honor—but it is an honor with several drawbacks," said Lillie Glover. "Mr. Forrest seems so far back in the history of the stage that most people imagine that those who were associated with him must be either dead or else very, very old. I was for three years with Mr. Forrest, but yet I am alive, and certainly age has not laid very heavy hands upon me." Miss Glover laughed brightly. She crossed the room to open a window, and her step was as light and graceful as a girl's. The glow of the afternoon sun fell upon her. Save that her hair glistened white there was little change in her face from the old portrait that is here reproduced.

Turning again to the MIRROR representative Miss Glover continued: "I have been away from New York for ten years, living quietly and very happily at my home in Melrose, a suburb of Boston. I did not intend to retire permanently from the stage when I went home, but the months and then the years passed along so pleasantly that before I realized it I had almost stepped out of the profession. But I have come back now to set to work again. It is impossible for one long accustomed to be 'in the bill' to sit idly by and watch the play. I went to the theatre constantly in Boston during my ten years' rest, and I confess that never did I see the curtain rise without feeling a little pang because I was in front of instead of behind the footlights.

"My life while on the stage was, as you may guess from my desire to return to it, very agreeable. I only hope that my public career will end as pleasantly as it began.

"I entered the profession in rather an unusual way. Edwin Forrest was an old and intimate friend of my father's, and whenever he came to Boston, which was our home, he invariably visited us. As a very little girl I came to know him and admire him as a very great man and a very kind man. He used always to treat me, when I was a little girl, with that courtesy and consideration so much appreciated by children but so rarely shown to them. From my earliest acquaintance with him Mr. Forrest used frequently to speak, half in jest and half in earnest, of the possibility that I might become an actress. Finally he ceased to jest in the matter, and very seriously he asked and received my father's consent to take me with him as his leading lady. This good fortune came to me when I was only a school girl. It seemed natural enough then, but I have since come to appreciate how unusual was my opportunity.

"Mr. Forrest gave me a brief, but very careful, preliminary training, and in 1867, when I was but fourteen, I made my debut in his support as Virginia in the tragedy of Virginius. That night on the stage I wore a long skirt for the first time in my life, so the occasion was of twofold importance to my girlish mind. At the old Whitman's Continental Theatre, in Washington Street, Boston, I appeared with Mr. Forrest in King Lear, Hamlet, Othello, Richelieu, Richard III, and other plays of his repertoire. After the Boston engagement I went with Mr. Forrest to nearly all of the important cities where stock companies were established. I met very few people either in the profession or out of it, as Mr. Forrest did not wish any social distractions to interfere with my work. In the train, in my room at the hotel, and in my dressing-room, I studied constantly. I had no time nor indeed inclination for other thoughts than of my art. Mr. Forrest was the kindest and most inspiring of masters. He kept ever in my mind the idea that art is all.

"I remained with Mr. Forrest for three years, until nearly the end of his career. In my second season with him I played Nahmeokee in Metamora—a heavy part indeed for a girl of my age—and later I actually essayed the role of Lady Macbeth. I demurred considerably when Mr. Forrest asked me to attempt it. I assured him that I should fail miserably. He replied that he would see to it that I read the lines intelligently: 'which,' he added, 'is more than most of our players do.' I must have succeeded fairly with the lines, because the critics praised my impersonation, but in face and figure I am sure that I was an odd Lady Macbeth indeed. I went to California with Mr. Forrest, and when our season in San Francisco was over I accompanied him to a health resort in the mountains, where he strove, with but little success, to recover his health.

"After the close of my engagement with Mr. Forrest—the first chapter of my stage career—I received an offer, which I accepted, to head the stock company at the Olympic Theatre, in St. Louis. There I remained for three seasons, playing in that time a list of parts quite too long to remember. While there I appeared in comedy for the first time, and rather to my surprise I learned that a training in tragic roles fits one well for work in humorous plays. This experience led me into a desire to develop my versatility. I played all manner of characters and enjoyed the gravest and the gayest almost equally. But much as versatility was regarded as an admirable quality at that time, I have come to believe that at present it is rather a hindrance than a help. It seems to me that reputations are made nowadays by continued effort in one particular line. The public apparently applies the old saying, 'Jack at all trades, master at none' to the dramatic profession with particular emphasis.

"My next engagement was with John T. Ford, in Baltimore and Washington. I played leading roles with his organization for two months, and then, to my great chagrin, fell ill and was obliged to cancel my engagement. This illness was especially ill-timed, since it prevented me from appearing in support of Edwin Booth. I had long looked forward to the experience and my disappointment was almost overwhelming. When I had recovered my health I went back to the Olympic, St. Louis, and finished the season there.

"During my St. Louis experience, which was in all rather long, I met many players of note who came as visiting stars to the Olympic. Mrs. D. P. Bowers was one, and she it was indeed who introduced me to the delights of comedy. Joseph Jefferson came, and with him I made a little tour of neighboring cities. Never have I met a more considerate and thoughtful man than he. When we were on the train he missed no opportunity of relieving, by some kindly act, the discomforts of travel. I have only pleasant memories of my association with him. John T. Raymond came, and I, of course, played in his support. He invited me to become a member of his traveling company, to play Laura in The Gilded Age, but my contract at the Olympic prevented. Among the other visitors whom I supported were Toole, the English comedian, in Uncle Dick's Darling, and John McCullough in his Shakespearean repertoire. Speaking of Mr. McCullough reminds me of a compliment that I treasure as the most genuine that I ever received. It came from Louis Aldrich. He was supporting Mr. McCullough in Hamlet. I was the Ophelia. Upon making an exit I encountered Mr. Aldrich in the wings. He was dabbing his eyes with his handkerchief. As I passed he gripped my arm and giving me a vigorous shake exclaimed, 'You little devil, you made me cry!'

"Adelaide Neilson, who came to the Olympic as a visiting star, unintentionally gave me an experience that I hope never to have again. I played in her support in The Hunchback during the early part of her engagement, but when, in the last week, she presented Romeo and Juliet I was, of course, out of the bill. She played Juliet in her superb fashion for several nights and then suddenly fell ill. The manager for some reason decided that it would be unwise to change the bill, though the company, naturally, was prepared to present any one of several plays at a moment's notice. He came to me with the news that Miss Neilson could not appear, and that I must play Juliet in her stead that night. I had never played Juliet, nor had I even studied the role. The manager, however, refused to listen to my excuses. I should play Juliet that night, whether or no. So I set to work and studied as I never had studied before. The fact that I knew lines and speeches here and there made the learning of the role in its entirety only the more difficult. But I went on in the evening and played the role. I trembled at every cue, until the audience by its vigorous and frequent applause gave me courage and assurance. The manager declared that I made a complete success, and, as Miss Neilson was still ill, he insisted that I should play the role for the rest of the week. The next morning I took up the book to run over the part and discovered to my dismay that I had forgotten every word of it. The experience was a singular one. I had studied the day before with the one frantic hope of getting through the performance. When the strain was over the lines were absolutely blotted from my memory. I had to learn the whole thing over again that day, and after that it remained with me.

"After leaving the Olympic I became the leading lady of the stock company at the Chestnut Street Theatre, Philadelphia, and remained in that position for five seasons. My experience there was delightful. Associated with agreeable players, appearing in a wide range of fine parts before a cultured and appreciative audience, I had indeed a fortunate lot. I cannot recall the names of all the plays we presented, for the list included most of the tragedies and comedies popular at the time. In the magnificent Shakespearean revivals made there I appeared as Portia in The Merchant of Venice, Viola in Twelfth Night, Rosalind in As You Like It, and as Lady Macbeth. This, my second appearance in the last named character, was, I think, far more successful than my girlish portrayal of the role. The manager of the Chestnut Street had, by chance, seen my first appearance in the character, and I asked him jokingly when he gave me the part if he dared trust me with it. He replied that he had always thought it cruel of Mr. Forrest to put me into so heavy a part. 'But you have learned to act now,' he said, 'and I want to see you do Lady Macbeth again.' I believe that I made, in the role, one of my greatest successes of that season.

"At the Chestnut Street Theatre, while I was there, Francis Wilson made his first appearance on the legitimate stage. He and his partner had been on the vaudeville stage doing songs and dances for some time, but Mr. Wilson was ambitious to enter dramatic work. He set about it with the greatest enthusiasm, and made all of us his friends by his earnestness and contagious bright humor. George Riddle also made his Philadelphia debut while I was there as Sir Thomas Clifford, in The Hunchback.

"My experience at the Chestnut Street was so eventful and so full of interesting episodes to me that I scarce know what to mention and what to pass over. I was the original Cyprienne, in Divorçons in this country while there; I originated the leading role in The Princess of Bagdad; I appeared many times as Mary Melrose in Our Boys, as Lady Tenzie, and as Lady Gay Spanker, and as Belinda in Engaged. When once it came my turn for a benefit I asked the manager to let me play Camille. He warned me against attempting it, because shortly before Madame Bernhardt had appeared in the role in Philadelphia. I insisted upon trying it, however; and the audience received it so well that later on we were obliged to revive the play for a run.

"Shortly after the Camille production I again had an opportunity to choose a role that I particularly wanted to play. You may see how catholic were my tastes when I tell you that I elected to play Nancy Sykes. Nancy Sykes always appealed to me. When I was a very little girl I read Dickens eagerly and over and over again. Nancy was my particular friend in fiction. I used to quote her speeches, much to the dismay of my mother, who wondered where I acquired such a comprehensive knowledge of Billingsgate. So, after waiting many years, I at last had the pleasure of impersonating my heroine. I enjoyed every moment of every performance, and I believe that the audience enjoyed it, too.

"From the time of my resignation as a member of the Chestnut Street Theatre to the beginning of my temporary retirement—which, as I said, seemed likely to be permanent—I played in various productions in New York, Boston and other Eastern cities. But I never traveled as a star, nor with a company, and I never played one part through a whole season. In these respects I suppose I am an actress of the old school, but certainly I do not feel that I am in other respects."

ENGAGEMENTS.

Frank P. Emerson, for the Carsonia Park Opera company, Reading, Pa.

Harry Walters, for The Road to Ruin.

James W. Morrisey, as business-manager of Rose Coghlan's company.

Anna Marble, daughter of Scott Marble, to make her professional debut next season as Lena in Arizona.

Van H. and Marie Kinzie, for A Ragged Hero.

Lloyd F. Hoey, for Florodora (Western).

Sarah McNeil, for The Messenger Boy.

Maclyn Arbuckle, with Stuart Robson.

H. Cliffus Lonsdale and Alice Lonnon, re-engaged by E. S. Willard.

Edward Redway, for The Chaperons.

Lillian Bayer, leading lady at the Bijou Theatre, Jersey City, with the Aubrey Stock company, has been engaged by the Greenwall Theatrical Circuit for the American Theatre Stock company.

For Rose Coghlan's company: William Elton, Louis Massen, E. T. Ringgold, W. A. Brasscombe, Ferris Nevitt, Walter Pleugh, Henry Buckler, W. H. Ferguson, Byron Douglass, Thomas Seavey, Agnes Roslyn, Mary Abbott, Grace Hathaway, Edith Granger, Minna Phillips, and Mrs. W. K. Montgomery.

Edith Gibbons, for the Packard Comedy company.

Sol Solomon and Fred J. Titus, for The Chaperons.

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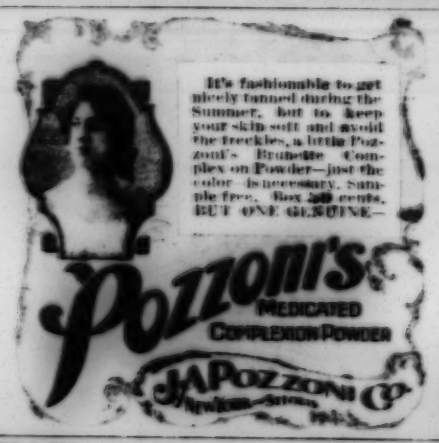
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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To ensure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Windsor, N. S., July 2; Kentville 3.
A COUNTRY MERCHANT (Charles Cowles): Dorchester, N. B., July 2, Sackville 3, Amherst 4, Springville, N. S., 5, Pansboro 6, Pictou 8, Halifax 11-15, Windsor 15.
A DEVIL'S LANE: Oskaloosa, Ia., July 2-5.
A ROYAL PRISONER (Frederick Mackintosh, mgr.): Buffalo, N. Y., June 10—indefinite.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.
ARE YOU A MASON: Chicago, Ill., May 20—indefinite.
AUBREY STOCK (Mittenthal Bros., mgrs.): Jersey City, N. J., May 20—indefinite.
AUBREY STOCK (Mittenthal Bros., mgrs.): Troy, N. Y., June 3—indefinite.
BAKER STOCK (Owen Davis and C. C. Keener, props.): Rochester, N. Y., May 6—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Montreal, Can., May 13—indefinite.
BLAIR, EUGENIE (Henri Gressitt, mgr.): Cleveland, O., May 13—indefinite.
CROWLEY, CHARLES: Dorchester, N. B., July 2, Sackville 3, Amherst 4, Springville, N. S., 5, Parrsboro 6.
CRITERION STOCK: St. Paul, Minn., June 8—indefinite.
EGERT BELLS: Buffalo, N. Y., May 13—indefinite.
EMAWLEY, T. DANIEL: San Francisco, Cal., July 1-Aug. 25.
GARDNER STOCK (Frank P. Murtha, mgr.): Providence, R. I., April 22—indefinite.
GENESS, THE (Jack Hoeffler, mgr.): Duluth, Minn., June 10—indefinite.
HADLEY STOCK: Milwaukee, Wis., April 22—indefinite.
HUMPTY DUMPTY (Rawls & Burke, mgr.): Houlton, Me., July 1, Eastport 5, 6.
IN LOVE: Philadelphia, Pa., June 24—indefinite.
IRVING, ALICE (A. L. Beebe, mgr.): Paterson, N. J.—indefinite.
JEFFERSON STOCK: Birmingham, Ala., June 24—indefinite.
LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.
LORNA DOONE: Chicago, Ill., June 29—indefinite.
LOVERS' LANE (W. A. Brady, mgr.): Chicago, Ill., May 28-July 15.
LYCEUM STOCK: Rochester, N. Y., June 3—indefinite.
MAJESTIC STOCK: Utica, N. Y., June 17—indefinite.
McCULLUM STOCK: Portland, Me.—indefinite.
MY FRIEND FROM INDIA (Mabel and Ethel Strickland): South Haven, Mich., July 2, Big Rapids 4, Reed City 5, Traverse City 6, Central Lake 8, East Jordan 9, Petoskey 10, Cheboygan 11, Manistique 12, Sault Ste. Marie, Can., 15.
NATHAN HALE (Howard Kyle): W. M. Wilkinson, mgr.): Honolulu, H. I., July 1-Aug. 2.
NEIL, JAMES: Honolulu, H. I., July 1-Aug. 2.
PERTLE SPRINGS STOCK: Warrensburg, Mo.—indefinite.
PIKE THEATRE STOCK (D. H. Hunt, mgr.): Detroit, Mich., June 24—indefinite.
RAILROAD JACK (K. Guy Chaffman, mgr.): Grand Haven, Mich., July 1, Grand Haven 4.
ROBER, KATHERINE, STOCK: Providence, R. I., June 17—indefinite.
ROSENTHAL STOCK: Columbus, O., June 10—indefinite.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., April 29—indefinite.
THE MERRYMAKERS (Wesley and Maddern): Manistique, Mich., July 1-3, Ishpeming 4-6, Calumet 8-10.
THE PRISONER OF ZENDA (Shipman Brothers, mgrs.): Moncton, N. B., July 2, Summerside, P. E. I., 3, Charlottetown 4, 5, Pictou, N. S., 6, Halifax 8-10.
TUCKER, ETHEL (F. Sumpter Smith, mgr.): Waco, Tex., June 3—indefinite.
UNCLE TOM'S CABIN (Baker and Woods): Naugatuck, Conn., July 2.
UNCLE TOM'S CABIN (W. A. Brady, mgr.): Chicago, Ill., May 20—indefinite.
UNCLE TOM'S CABIN (Stetson's; Wm. Kibbe, mgr.): Calais, Me., July 2, Machias 3, Ellsworth 4, Bangor 5, Bar Harbor 6, Oldtown 8, Bucksport 9, Searsport 10, Castine 11, Belfast 12, Camden 13.
UNCLE TOM'S CABIN (Anderson's): Brantford, Conn., July 2, Orange 3.
UNDER TWO FLAGS (Blanche Bates): San Francisco, Cal., June 24-July 20.
VALENTINE STOCK: Grand Rapids, Mich., May 22-June 22, Detroit 24—indefinite.
VERNON, BENJAMIN B.: Oyster Bay, L. I., July 2, Huntington 3, Northport 4, Riverhead 5, Greenport 6.
VINCENT STOCK (G. B. Rodney, mgr.): Independence, Kan., May 27—indefinite.

REPERTOIRE COMPANIES.

ARNOLD STOCK (No. 1; J. F. Arnold, mgr.): Parkersburg, W. Va.—indefinite.
ARNOLD STOCK (No. 2; J. F. Arnold, mgr.): Ashland, Ky.—indefinite.
BUTTNER STOCK: Spokane, Wash., April 15—indefinite.
BON TON STOCK: Brainard, Minn., July 1-6.
BOSTON COMEDY (H. Price Webber): Norton, Vt., July 2, 3, Island Point 4, Richmond, Can., 5-8, Danville 9-11, Windsor Mills 12, 13, Warwick 15-17, Colebrook, N. H., 18, North Stratford 19, Groveton 20.
BOYLE SUMMER STOCK: Atlanta, Ga., June 17—indefinite.
CARNER STOCK (Harry L. Webb, mgr.): Piqua, O., June 17-Aug. 31.
CLARKE'S, SCOTT, COMEDY: Du Quoin, Ill., July 1, 2, Ava 3, 4.
CRESCENT STOCK (Simpkins and Hewlette, mgrs.): Atlanta, Ga., April 15—indefinite.
DE VONDE, CHESTER (Charles L. Walters, mgr.): Newark, N. J., June 3—indefinite.
DORMOND-FULLER: Key West, Fla., April 1—indefinite.
DOYLE, HOWARD: Des Moines, Ia., June 17—indefinite.
EMPIRE STOCK (Taylor and Hattenbach, mgrs.): Boise City, Id., July 1-7, Caldwell 8, 9, Baker City, Ore., 10, 11, La Grande 12, 13, Pendleton 15-20.
FENBERG STOCK (No. 2; George M. Fenberg, mgr.): Springfield, Ill., June 3—indefinite.
FERRIS STOCK: Omaha, Neb., May 26—indefinite.
FRANKLIN STOCK (A. A. Jack, mgr.): Central Lake, Mich., July 1, 2, East Jordan 3.
GIVNEY STOCK: Duluth, Minn., June 24-July 13.
GORMAND AND FORD STOCK: Mechanics Falls, Me., July 1-6.
HIMMELEIN'S IMPERIAL STOCK: Niagara Falls, N. Y., April 3—indefinite.
HILLMAN, MAUDE: Elizabethtown, N. Y., July 1-6, Keene Valley 8-13, Lake Placid 15-20.
HOWARD-DORSET STOCK (Oliver Martell, mgr.): Sioux City, Ia., June 9—indefinite.
HUNTLEY-JACKSON (Willis F. Jackson, mgr.): Erie, Pa., June 3—indefinite.
IMPERIAL DRAMATIC (Sewell and Cutter, props.): Green Bay, Wis., June 27-July 13.
JORSEY STOCK (Roy Crawford, mgr.): Topeka, Kan., July 1-6, Wichita, 8-13.
KELCEY-SHANNON (Bruce Edwards, mgr.): Boston, Mass., May 13—indefinite.
KLARK-SCOVILLE (Nep Scoville, mgr.): Oswego, N. Y., July 1-6, Fulton 8-13.
KLARK-SCOVILLE (H. B. Klark, mgr.): Kennebunk, Me., July 1-7.
LYONS, LILLIAN, STOCK: Manistee, Mich., June 17—indefinite.
MADISON SQUARE THEATRE STOCK: Wichita, Kan., June 10—indefinite.
MARKS BROS. (No. 1; Tom Marks, mgr.): London, Can., June 3—indefinite.
MATHES, CLARA: Perry Sound, Can., June 20-Aug. 1.
MYERLE-HARPER (Joe G. Glasgow, mgr.): Duluth, Minn., June 10—indefinite.
NELSEN, HOLTENSE AND MARIE: La Crosse, Wis., July 1-14, Red Wing, Minn., 15-20.
NYE AND CONNOR: Champaign, Ill., July 1-6, Clinton, Ind., 8-13.
ROBERTS, GERTRUDE (Harry C. Arnold, mgr.): Milbridge, Me., July 1-5, Jonesport 4-6.
RUBLE THEATRE (C. S. Ruble, mgr.): San Francisco, Cal., July 1-6.
RYAN, DANIEL E.: Worcester, Mass., June 3—indefinite.
SHANNON'S, HARRY (Harry Shannon, mgr.): Sault Ste. Marie, Mich., July 1-6.
SHEARER, TOMMY: Exposition, Pa., June 3—indefinite.
SOUTHERN STOCK: Atchison, Kan.—indefinite.
TURNER, CLARA, STOCK: Altoona, Pa., June 10-July 6.
TWENTIETH CENTURY STOCK: Sedalia, Mo., July 1-6.
VILLAIR, ALLAN: Grand Rapids, Mich., June 17—indefinite.
WAITE'S COMEDY (R. E. Simmonds, mgr.): New York city May 6—indefinite.
WESTLEY-MADDEN: Manistique, Mich., July 1-3, Ishpeming 4-6.

OPERA AND EXTRAVAGANZA.

BOSTON COMIC OPERA: Des Moines, Ia., June 23-July 20.
BURGOMASTER, THE: Boston, Mass., June 24—indefinite.
BURGOMASTER, THE: Chicago, Ill., June 17—indefinite.
CASTLE SQUARE OPERA: Milwaukee, Wis., June 24—indefinite.
COLUMBIA (Chas. N. Holmes, mgr.): Lancaster, Pa., June 8—indefinite.
COLUMBUS COMIC OPERA: Lancaster, Pa., June 24—indefinite.
DANIELS OPERA: Chicago, Ill., June 17—indefinite.
ELITE OPERA: Birmingham, Ala., June 24—indefinite.
EMPIRE OPERA (George A. Blumenthal, mgr.): Albany, N. Y., May 20—indefinite.
EXPLOMERS: Chicago, Ill., June 30—indefinite.
FLORODORA (John C. Fisher, mgr.): New York city Nov. 12—indefinite.
HERALD SQUARE OPERA (Nelson and Klutzing, props.): Elmira, N. Y., July 1—indefinite.
KING DODO (Henry W. Savage, mgr.): Chicago, Ill., May 27—indefinite.
KNOWLES, GEO. F.: Washington, Pa., May 27—indefinite.
McKNIGHT, FRANK, OPERA: Philadelphia, Pa., June 24—indefinite.
METROPOLITAN ENGLISH COMIC OPERA: New Orleans.—indefinite.
MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., April 15—indefinite.
OLYMPIC OPERA: Dallas, Tex., June 24—indefinite.
STANTON, JOSEPHINE: Yokohama, Japan, May 27—indefinite.
STROLLERS, THE (Francis Wilson): New York city June 24—indefinite.
WILBER-KIRWIN OPERA (W. T. Powell, mgr.): Salt Lake City, U., June 3—indefinite.
WILBUR OPERA: Utica, N. Y., June 3—indefinite.

VARIETY.

BROADWAY FAVORITES (J. Knox Gavin, mgr.): South Framingham, Mass., July 1-6, Woonsocket, R. I., 8-13, Putnam, Conn., 15-20.
DEVIL'S DAUGHTER: Buffalo, N. Y., June 17—indefinite.
HUMM AND EATON'S COON CARNIVAL: Brattleboro, Vt., July 1-6, Rutland 8-13, Bellows Falls 15-20.
MANHATTAN VAUDEVILLE: (Chas. Mortimer, mgr.): Woonsocket, R. I., July 1-6.
PARISIAN BELLES: Chicago, Ill., June 24—indefinite.
SHELDON AND SMITH: Touring the Philippines.
SPAUN, BYRON, VAUDEVILLE: Middletown, N. Y., July 1-6, Kingston 8-13.
WOODWARD, HARRY, VAUDEVILLE: East Dover, Vt., July 1, 2, Dover 3, 4, Putney, 5, 6.

MINSTRELS.

BARLOW: Akron, O., July 1-6, Mansfield 8-13, South Bend, Ind., 14-20.
MARION AND PEARL: Asheville, N. C., July 1-6.

CIRCUSES.

BONHEUR BROTHERS: Mckeen, Kan., July 2, Syracuse 3, Richland 5, Carbondale 6.
BUFFALO BILL'S WILD WEST (Nate Salisbury, mgr.): Detroit, Mich., July 2, Port Huron 3, Bay City 4, Alma 5, Greenville 6, Lansing 8, Battle Creek 9, Jackson 10, Auburn, Ind., 11, Fort Wayne 12, Warsaw 13.
FOREPAUGH AND SELLS BROTHERS: Saratoga, N. Y., July 2, Rutland, Vt., 3, Burlington 4, Montpelier 5, St. Albans 6, Malone, N. Y., 8, Ogdensburg 9, Watertown 10, Syracuse 11, Rochester 12, Buffalo 13.
HALL, GEORGE W.: Rose Hill, Ia., July 2, Delta 3.
HARRIS NICKEL PLATE: Warren, O., July 2, Niles 3, Lisbon 4, Ravenna 5, Kent 6.
LONDON RAILROAD SHOWS (M. R. Williams, mgr.): Franklin, Pa., July 2, New Castle 3.
LOWANDA, TONY: Touring West Indies.
MAGUIRE'S EDUCATED HORSES: Touring West Indies.
MAIN, WALTER: Farrington, Me., July 2, Lewiston 3, Cornish 4, Lancaster, N. H., 5, Colebrooke 6.
MELBOURNE: Lakeville, Ia., July 2.
PAWNEE BILL'S WILD WEST: Iron River, Wis., July 2, Duluth, Minn., 3, West Superior, Wis., 4, Brainard, Minn., 5, Sauk Centre 6.
PRESCOTT'S: Edgerwood, N. D., July 2, Forman 3, Oakes 4, Ellendale 5, Ashley 6, Eureka, S. D., 9, Evarts 10, Bangor 11, Gettysburg 12, Frankton 13, Redfield 15, Doland 16, Clark 17, Willow Lakes 18, Bryant 19, Desmet 20.
PUBILLONES' (No. 2; Antonio Pubillones, mgr.): Touring West Indies.
PUBILLONES': Havana, Cuba, March 11—indefinite.
RICHARD'S UNIQUE: Fulton, Ark., June 7—indefinite.
RINGLING BROTHERS: Salem, O., July 2, Pittsburg, Pa., 3, 4, East Liverpool, O., 5, Uhrichsville 6.
SANTELLE'S, SIG.: Amityville, N. Y., July 2, Hempstead 3, Far Rockaway 4, Rockville Centre 5, Jamaica 6.
WELCH BROTHERS': Lewistown, Pa., July 2, Huntington 3, Everett 4, Bedford 5, Cumberland, Md., 6.
WHITNEY'S: Montorosa, Mich., July 2, Swanton 3, Whitehouse 4, Waterville 5, Pennyburg 6.

MISCELLANEOUS.

BROOKE MARINE BAND: Zoological Gardens, Cincinnati, June 24-July 29.
BUTLER, HELEN MAY, BAND (T. J. Leslie Spahn, mgr.): Buffalo, N. Y., June 3-Nov. 1.
CANADIAN JUBILEE SINGERS: Hamilton, Can., July 2.
GLEASON (Horse Trainer): Toledo, O., June 3—indefinite.
HART (Hypnotist): Wilmington, N. C., June 24—indefinite.
HOWE, LENNA, LADIES' BAND: Buffalo, N. Y., May 27-Oct. 27.
HOWE, LENNA, ORCHESTRA (No. 1): Fall River, Mass., May 6—indefinite.
KILTIES' BAND (T. P. J. Power, mgr.): Belleville, Can., April 1—indefinite.
LYLE, EDWIN (Magic Show): Plover, Wis., July 1, 2, Alton 3, 4, Prentice 5, 6.
LOWERY BROTHERS: Butler, Pa., July 1, 2, Pittsburg 3—indefinite.
MAGUIRE'S EDUCATED HORSES (Art. Silby, mgr.): Philadelphia, Pa., June 3—indefinite.
MIKELS, MAY: Indianapolis, Ind., May 20—indefinite.
PERKINS' BOSTON CONCERT BAND (Howard Pew, mgr.): Pittsburg, Pa., July 7-21, Atlantic City, N. J., 22—indefinite.
QUINCUPLEXAL (Henry Walsh, mgr.): Buffalo, N. Y., April 8—indefinite.
ROSATI BAND (Fred Heckler, mgr.): Bergen Beach, N. Y., May 20—indefinite.
SORRENTINO'S ITALIAN BANDA ROSSA (Howard Pew, mgr.): Minneapolis, Minn., June 22—indefinite.
STOLTZ'S BAND: Columbus, O.—indefinite.
SVENGALI (A. Mitchell, mgr.): Lewisburg, Pa., July 1-6, Mt. Carmel 8-13, Pottsville 15-20.

LETTER LIST.

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Open Fair Week

WEEK SEPT. 2.

Boesel's Opera House, New Bremen, Ohio.

Murray, J. K., Don Merrifield, Mgr. Hanlon's Superbas, John Moeller, A. C. Murphy, Jos. A. Martin, Louis Mann, F. Matthews, Dan Mason, Sam'l A. Nickel, Wm. Mollitor, Sam Maurice, Homer Maltaney, Lewis Morton, Wm. Morris, L. K. Moulton, Clifford Meech, Drew Martin, Albert Morrison, Ed. Murphy, Mgr. Robie's Comedians, Frank Monroe, Albert Rollin, Phil Michaels, Chrystie Miller, Tony Murphy, John B. Mason, Jas. W. Morey, A. G. Mudge, Thos. Morrell, Chas. Morrell, Murray and Mackey, Jos. Murphy, Sam Morris, Henry Miller, T. S. Martin, W. D. Mann, Jas. A. Marcus, Fred Moseley, Lawrence Marston, John Matthews, Fred and Marie Murphy, Dave Morrisey, Lewis Morrison, Harry Morris, Ramsay Morris, John Malone, Mgr. Holden Stk. Co., Phil Maher, Hershall Mayall, R. Milton, Melville and Stetson, Lawrence Marston, R. I. Meade, Langdon Mitchell, Monroe and Huck, Lew McCord, Chas. McCarthy, Harry Alvin Mack, John Mackay, McCauley and Patton, Jas. McConnell, Chas. McMannon, Jas. McKinney, Geo. Mack, Jas. McEnary, J. McBride, Andrew McPhee, Edward H. Mack, Dudley McAdoo, McMahon and King, W. G. Macdonald, Ed. McDowell, Phil Mack, Jas. W. Mack, J. M. Hdowle.

Nuren, Bert, Louis Nethersole, Fred Niblo, Jess Nicols, Geo. F. Nash, Chas. Nuckols, O. B. Nair.

Owen, Wm., Richard Ober, Francis O'Neil, Eugene O'Rourke, Eugene Ormonde, Jefferson Osborne.

Pilling, J., Edwin F. Powell, J. Harry Proctor, J. F. Pyne, Wm. Publman, Albert Parr, Francis Powers, Frank Powell, William Park, I. S.

TELEGRAPHIC NEWS

—

AGO.

Trade Jots of the Fortnight's Doings and Contemplations Half's Every Budget.

CHICAGO, July 1.

The second half-month of the past week shows that the hoped-for weather has come to do what is right by the long-suffering garden managers, who have been waiting so many days for a sultry outlook, and it has weeded out with its horrors all of the principal down-town houses save those which offer cooling rural drama or flickering comic opera. That is the Chicago situation at this time.

Of course the principal offering of the week is the Dearborn's new musical comedy, The Explorers, by Bert Leston Taylor and Walter H. Lewis, which had its premiere last evening, with the following cast:

Burdock Root	Charles Dickson
Lieutenant S. Max Nix	Edward Mackay
Mlle. Qui Vive	Ruth White
Maizie Fields	Lillian Coleman
Ananias F. Dubbe	Harry Stubbs
Adam Skinsky	E. J. Moye
Hi Gee	Joseph Welch
L. Kranz	W. E. Bock
Josh Drummers	Joseph Sullivan
Jack Potts	George Romaine
Cole Potts	William Buttery
Bon Motts	Knute Schroeder
Phil Baggs	Melvin Bein
Knight Hawk	John Ryan
Sleepless Bill	James Hines
Sparrow Cop	James Russell
Mrs. Fuller Prunes	Sadie Stockton
Sapphira Smart	Edith Walters
P. D. Quick	Madge Wallace

It was well received by a large audience. The play opens in Madagascar on a New Year's day. Burdock Root is in the island as a commercial traveling man for a peroxide of hydrogen house. Lieutenant S. Max Nix, who has a reputation all over the world as an explorer, touches at the island on his balloon trip from the South Pole. Having run out of things to read, he gets some discarded magazines, and sees in one of them the picture of Maizie Fields, of Red Ear, Iowa, who has come into magazine notice as queen of a corn carnival. The impressionable German, denied any such visions in Terra del Fuego and farther south, telegraphs from New York for Maizie to meet him at the Hotel Limit, Chicago, Feb. 14. As he signs himself simply "Nix," the Iowa girl addresses her reply to "A distinguished explorer who will arrive at the Hotel Limit, Chicago, Feb. 14." She has read in a paper that he is to address the Woman's Science Club of Chicago the same day, and sends a duplicate letter in care of Mrs. Fuller Prunes, the president.

Root and Nix arrive in Chicago the same day, but Root appears in the hotel first. The fact that he is direct from Madagascar suggests "distinguished explorer" to the clerk, and he turns over the letter from Maizie. Root is the adventurous kind of a man who is ready for anything, so he impersonates Nix, meets Maizie, and promptly tries to win her. As she dotes on explorers and is anxious to fit out a polar expedition in her own name, the situation is plain for the peroxide salesman.

Nix, in the meantime, gets the duplicate letter from Mrs. Fuller Prunes, but is too late. He is stamped as a counterfeit and even arrested.

These complications made the scene in the Hotel Limit lively. The last act is in Lincoln Park, where the Science Club is to hear all about both poles. Root has to tell them in carrying out the fraud. The plot is cleared there, but Nix loses the girl.

Charles Dickson, Edward Mackey, Harry Stubbs, Ruth White, and Lillian Coleman scored large hits.

The reign of King Dodo continues at the Studebaker, and to-night Maude Odell made her debut as an operatic star, succeeding Maude Lambert, opening the sixth week of the Ludeus-Pixley opera. Miss Lambert retires from the cast for a much needed rest before she opens with the Castle Square people at Manhattan Beach, and subsequently she goes to study in Paris and London. Musical Director McGhié has also retired in search of health, and Hans S. Line succeeds him. Mr. Norris retires from the cast soon.

Lovers' Lane appears to be a feature for the Summer at McVicker's, where it begins its sixth week to-night. The business continues very large.

The third season of Powers' closed last evening with Are You a Mason, after forty-four weeks of a most successful season. Manager Powers says it has been the most successful of any year of the house, even under the Hooley management. Blanche Bates will open the next season at Powers' on Aug. 19 in Under Two Flags. It will be Miss Bates' first appearance in this city, and, having seen her in New York, I venture to predict a big hit for her here.

I notice that in referring to the death of the late Louis Aldrich all of the papers speak of his connection with My Partner. Aldrich was "everybody's partner" in the profession, and it is due to his memory that the suggestion of THE MIRROR be adopted in naming the actors' home for him.

Lorna Doone is still on the boards at the Grand Opera House, and all of the local critics insist that Manager Hamlin's sumptuous production will attract attention during the hot months. William Courtleigh has rounded out his part of John Ridd, and Olive May is excellent as Lorna, although the role is not in her line. Mr. Delmore as the villainous Carver Doone still carries off the acting honors.

The members of the company that has been presenting Are You a Mason at Powers' left for New York this morning. Leo Ditrichstein goes abroad, but returns here to rehearse his new play, The Last Appeal, which goes on at the Chicago Opera House Oct. 15, and in which Robert Drouet has the leading part.

The literary men who are engaged in book-making at the Washington Park race track here are thinking seriously of retiring from business, and will undoubtedly do so if Charles Richman does not stop picking 'em out.

"New England Night" was celebrated by The Village Postmaster at the Great Northern to-night, when the popular play opened the seventh week of its successful run. Invitations have been extended to the New Englanders who have settled here, and the Reubens who "have came" to town will be asked to write critical opinions of the piece.

For next season Manager Powers has booked Joseph Jefferson, Maude Adams, E. H. Sothern and Virginia Harned, Annie Russell, E. S. Willard, William H. Crane, Charles Hawtrey, Julia Marlowe, Amelia Bingham, and James K. Hackett.

Madame De Roche, "in a hypnotic state," at Middleton's Dime Museum this week, is said to "support six heavy men"—but these heavy men do not require as much as juvenile or leading men.

Those attentive people who have their ears to the earth already hear rumblings which signalize the approach of the Buffalo Bill Wild West Show, which is due here for a week on July 15. The feature of the show this year will be the capture of Pekin, and during the Chicago engagement Nate Salsbury will appear as the Emperor of China, by request.

Eleanor Kent, who was here with the Castle Square company last December, has signed to appear in a new opera at the Broadway Theatre, New York, this Fall. She is now singing in Cleveland.

Jessie Bartlett Davis and her son, Willie, have been enjoying themselves recently at Twin Lakes, Wis.

His press agent tells us that Burton Holmes, the lecturer, found fault with the ice in Russia and told 'em that Chicago ice was the best in the world. However this may be, there are a few managers of burlesques who can testify about our frosts.

One of the chorus girls of The Casino Girl is named Eugenia Makepeace—which is a great soubrette name if it is on the square.

Edward Freiberger, editor of the Chicago *Saturday Evening Herald*, won $91,000 on the recent American Derby. His many friends in the profession will no doubt be glad to learn of his good fortune.

"BIFF" HALL.

BOSTON.

The Hub in Hot Weather—Labor Troubles at New Majestic—Summer Outings.

(*Special to The Mirror.*)

BOSTON, July 1.

With only two houses open, in addition to the vaudeville theatres, it is easy to see what a quiet time Boston theatricals are having. A single change of bill is that which is made at the Castle Square, where One of Our Girls presents Eva Taylor in the character in which Helen Dauvray originally appeared. This is an off week with the Castle Square actresses, for Leonora Bradley is the only one that has a prominent character, but the men make up for it, as John Craig, Charles Mackay, Edmund Breese, John T. Craven, J. L. Seeley, and Lindsay Morrison are all in the bill. East Lynne follows.

The Burgomaster has seemed to prove that interrupted runs may be resumed without peril in Boston, for the business at the Tremont has been excellent in spite of the excessive heat of the past week. Richard F. Carroll and Thomas Ricketts are exceedingly clever comedians, while Ada Deaves is a genuine artist and fun maker. Ida Hawley and Edith Yerrington, too, are seen to capital advantage in the production.

Mr. and Mrs. James K. Hackett (Mary Mannering) passed through the city Friday on their way back to New York from London. It was only a few days ago that they sailed from here on the *Commonwealth*, intending to have a Summer vacation in Europe, but an urgent cable message met him upon his arrival in Liverpool and they came back upon the same steamer.

Leonora Bradley, of the Castle Square, received an honor by being elected by Boston Lodge, No. 2, American Order of Theatrical Mechanics, as an honorary member. This is the first case of such a selection in Massachusetts.

The Bowdoin Square will reopen Aug. 19 with Tennessee's Pardner, given by Phil Hunt's company, headed by Fanny Curtis, a Boston actress.

I did not intend to give the impression in my last letter that the Morrison Comedy company, headed by Allie Gerald, would remain at Morrison's Grand the entire season. Its stay here will be for the four weeks beginning Aug. 5, after which the company will play its regular season, while the Grand will be occupied by the strong line of combinations which Mr. Morrison has booked. The Princess of Patches is one of the new plays in which Miss Gerald will be featured the coming season.

Mr. and Mrs. Henry Jewett were in town last week to attend the meetings at the Christian Science Church, and later they joined the party that went to Concord, N. H., to see Mrs. Eddy.

Henry Woodruff has been in Boston during the past week on a visit to friends.

It is quite probable that the Cadets will give another Barnet extravaganza next Winter. They took a year off and gave the Bank Officers a chance, but they want to keep their finger in the pie, even if their armory, which was the sole excuse of the theatricals, is all completed.

Now that the pop concerts are over Fred R. Conee will be able to go to Europe on his annual vacation. With Mrs. Conee he will sail on the *Commonwealth* July 3.

George A. Schiller has been in town during the past week.

The *Lucania* will have critics to burn when she leaves Thursday. F. H. Cushman, "The Man with the Lorgnette," and Mr. and Mrs. E. H. Crosby are to be among the passengers.

Richard F. Carroll, who is now at the Tremont with The Burgomaster, will be in the company playing Miss Bob White next season.

Lillian Lawrence's Summer will be spent at Lake Sunapee, N. H., instead of Europe. I can imagine the exodus of season ticket holders at the Castle Square for that attractive region.

William Harris and family have left Boston and gone to the Catskills for the Summer.

W. H. Walsh has been receiving many congratulations upon his re-engagement as press representative at the Boston.

Meantime affairs at the Park are no nearer settlement than they were when the house closed two months ago. The latest rumor was that Harry Farren, who made so many friends at the Columbia during the Chamberlyn *régime*, would have the house and devote it to vaudeville.

It has been decided to name the new theatre which is being built on Tremont Street the Majestic. E. D. Stair is the lessee and A. L. Wilbur the manager. It will have a capacity of 1,560—orchestra, 618; balcony, 398, and gallery, 800. The width of the proscenium opening is 36 feet, depth 40 feet, and the distance between side walls 70 feet.

Miss E. A. Harder, who is the only woman theatre treasurer in Boston, has been a member of a pleasant party entertained at Tuftonboro, N. H.

Charles Emerson Cook made a quick visit to Boston friends last week as he was on his way through the city to New Hampshire for the Summer. I understand that he is writing a new comic opera to music by Lucius Hosmer, conductor at the Colonial, but however that may be, it will not interfere with his remaining in New York all next Winter in the press interests of Mrs. Carter.

R. F. Keith and a party of his friends went to New London on Mr. Keith's yacht, the *Courier*, to see the Harvard-Yale races.

John Craig is going to Texas in the course of a fortnight or so to combine his Castle Square vacation with a trip to look out for some business interests that he has there.

Labor troubles have come up in connection with the building of the new Majestic, and the union building laborers complained that nonunion men were employed upon the excavation. The Building Laborers' Union laid the complaint before the Grievance Committee of the Building Trades Council and asked that no mechanic attached to the Council work upon the house unless union men were employed. A committee waited upon the architect and contractor.

A pleasant yachting party was entertained by Royal Robbins and James A. Keene, of the Castle Square, upon the *Ruth W.* yesterday. Among those invited were Eva Taylor, Maye Louise Aigen, Mary Sundera, Gertrude Roosevelt, George E. Tibbetts, and Frank Cummings.

My friend, the proof reader, was looking at a letter that came to me from a friend in the new club of theatrical business men and remarked: "I wonder if they all punctuate it 'mens'' in New York?" I give it up.

JAY BENTON.

ST. LOUIS.

Bills of the Opera Companies—Frou-Frou at Koerner's—Eclipse Stock in Comedy.

(*Special to The Mirror.*)

ST. LOUIS, July 1.

The excessive heat continues and the gardens are all doing a rushing business. Forest Park Highlands probably excelled during the past week, as it was the usual benefit of the Police Relief Association, and that always draws immense crowds.

The Delmar Opera company put on an excellent performance of The Princess Bonnie. It was the best balanced production that Manager Southwell has offered this season. Helen Bertram made a charming Bonnie. Agnes Paul, with her bright smile and winning ways, made a big hit as Kitty Clover. Miss Paul is a soubrette of much promise. Blanche Chapman continued to please her friends by some clever character work. Fred Frear appeared to better advantage as Shrimps than anything he has attempted this season. This evening Manager Southwell revived Bilee Taylor. The cast: Captain, Edwin A. Clarke; Sir Mincing Lane, John J. Martin; Billee Taylor, Harold Gordon; Ben Barnacle, Fred Frear; Christopher Crab, Francis J. Boyle; Phoebe Fairleigh, Helen Bertram; Arabella Lane, Agnes Paul; Eliza Dubsey, Blanche Chapman; Susan, Lillian Cohrs.

Maude Lillian Berri and her company gave a splendid performance of The Grand Duchess. Miss Berri was in splendid voice, and notwithstanding the intense heat she worked hard and pleased her large following. Frank Moulan, Clinton Elder, John Allison, and Gertrude Lodge gave good support. Patience is the bill this week. The cast: Colonel Caverly, George Hubert; Major Murgatroyd, William Steiger; Lieutenant, the Duke of Dunstable, Clinton Elder; Reginald Bunthorn, Frank Moulan; Archibald Grosvenor, John Allison; Bunthorn's Attorney, Thomas Hubbel; Lady Angela, Fanny Da Costa; Lady Saphir, Fannie Frankel; Lady Ella, Miss Stetzler; Lady Jane, Gertrude Lodge; Patience, Maude Lillian Berri. Next week, Fra Diavolo.

The Hanley-Ravold Stock company scored a great success with Frou-Frou at Koerner's. Lillian Kemble was enthusiastically received throughout the week. Lawrence Hanley, John Ravold, E. L. Snader, Elsie Esmond, and Isabel O'Madigan also did good work. This week's offering is Romeo and Juliet. The cast: Romeo, Lawrence Hanley; Mercutio, John Ravold; Friar Lawrence, E. L. Snader; Paris, Arthur Garrels; Capulet, Will S. Rising; Benvolio, Harry Powell; Tybalt, Joseph Soraghan; Peter, Apothecary, Henry Travers; Balthasar, Thais Magrane; Lady Capulet, Isabel O'Madigan; Juliet, Lillian Kemble.

The Eclipse Park Stock company did well with A Bowery Belle. Madeline Hunt did some artistic work as Mag. Walwin Woods, Henry Pemberton, Alfred Britton, and Louise Dunbar scored. Messrs. Ahern and Albers are offering a triple bill this week. The cast: The Comedy, Lady Fortune. Lord Ambleby, Walwin Woods; Guy Mallory, Alfred Britton; Mr. Jessup, Gordon McDowell; Mrs. Cliff, Minnie Wilson; Kate Cliff, Louise Dunbar. A sketch, entitled The Case Altered. Marcia Ralstone, Louise Dunbar; Robert Wentworth, Henry Pemberton. A Volunteer's Victory. John Strong, Frank Cotton; Bessie Strong, Madeline Hunt; Bob White, Walwin Woods.

J. A. NORTON.

WASHINGTON.

Lafayette Stock to Continue—Musical Farce at Chase's Grand—Warde's Gleanings.

(*Special to The Mirror.*)

WASHINGTON, July 1.

The Lafayette Square, during the warm spell of last week, passed through a test that Manager Fred G. Berger said would determine the closing or continuing of the stock season. The company stood the test, for notwithstanding the extreme heat, the attendance to witness the splendid presentation of The Lady of Lyons was most gratifying. Captain Lettarblair, this week's offering, drew good attendance to-night. Edwin Arden, besides directing the stage, appears to excellent advantage in the name part. Minnie Radcliffe, as Fanny Hadden, adds another to her many artistic impersonations. Thomas L. Coleman, Robert Rogers, Hans F. Robert, Myron W. Leffingwell, Louise Mackintosh, and Bijou Fernandez gave praiseworthy support. Uncle Tom's Cabin next week.

Next Monday night Chase's new Grand will inaugurate a musical farce-comedy season with A Black Sheep, to be followed in turn by A Trip to Chinatown, A Milk White Flag, and other Hoyt comedians. The company will include Otis Harlan, William Devere, John W. Dunne, D. Andrada, G. W. Wiseman, Oscar Figman, A. Bode, Tony Hart, John Jess, William Harris, Lynn Hall, Mary Marble, Henrietta Lee, Eva Burnham, Florence McNeill, Gertrude Hayes, and the Fanchonetti Sisters. Tri-weekly matinee will be given.

The first production of the new play, written by J. M. Barrie for Maude Adams, is scheduled for the New National Theatre early in October.

Corinne Parker, having concluded her season with Richard Mansfield, has returned to her

ENGAGED—NOT AT LIBERTY.

home here for the Summer. She has been re-engaged for next season.

Walter Clarke Bellows, director of the Bellows and Long Stock company, that will again occupy the Lafayette Square next Winter, has opened negotiations with Edwin Arden and Minnie Radcliffe to remain at the head of the company.

Louise Collins, of this city, the French maid in Sherlock Holmes, has been re-engaged for William Gillette's London season.

JOHN T. WARDE.

PHILADELPHIA.

Hot Wave Closes Theatres—Parks Turn 'Em Away—Atlantic City Popular.

(*Special to The Mirror.*)

PHILADELPHIA, July 1.

The extreme hot weather of the past week reduced the receipts of the places of amusements still open. The Chestnut Street Theatre, with Miss Bob White; the Park, with In Love, and Girard Avenue with the Amy Lee Stock Company, all closed on Saturday. Keith's is the only theatre open.

The parks are doing an immense business. The attractions are Walter Damrosch's Symphony Orchestra at Willow Grove, Liberati's Band at Washington Park on the Delaware, Lombardo's Rossini Band at Chestnut Hill, Tasca's Royal Artillery Band at Woodside Park, and McKnight's Opera company at Central Park.

Managers and actors have left the city, and for the next six weeks Quakerdom will be a deserted village theatrically. Atlantic City's season is in full swing, and a big array of vaudeville people will find employment there all Summer.

S. FERNBERGER.

CINCINNATI.

Chester Park Opera Company Scores a Hit—Brooke's Band at the Zoo.

(*Special to The Mirror.*)

CINCINNATI, July 1.

The second week of the opera season at Chester Park opened last night with an excellent performance of The Mikado, in which the company appeared to great advantage. The popular hit made by the players that Manager Martin has gathered together is unmistakable, and the company as a whole is undoubtedly the best that ever appeared in Summer opera in this city.

Brooke's Marine Band continues at the Zoo, where it has struck a popular chord and is in for a big month's business.

H. A. SUTTON.

A PERSISTENT LIE DISSECTED.

THE MIRROR has frequently commented on the misrepresentation that is seemingly chronic regarding runs at the Garrick Theatre. The records of Secret Service, The Little Minister, Sherlock Holmes, David Harum, and Captain Jinks of the Horse Marines have all in turn been distorted and misrepresented, but in the case of the last mentioned play the exaggeration has not only been more pronounced, but it has been repeated with a persistency worthy of a better cause. The press agent of the theatre has diligently sent to writers on stage topics the statement that Miss Barrymore's latest impersonation was acted for "two hundred" times consecutively on the Garrick stage. The play, as a matter of fact, was acted for the one hundred and seventieth time on the Garrick boards last Saturday night. It was first produced there on Monday, Feb. 4, continued twenty-one weeks, with semi-weekly matinees, there being but two extra performances, those on Lincoln's and Washington's birthdays. Appended is a statistical table that fully controverts the "official" statements as to the alleged two hundred consecutive performances of Captain Jinks at the Garrick:

25th time	Saturday matinee, Feb. 23.
50th time	Saturday evening, March 16.
75th time	Monday evening, April 8.
100th time	Tuesday evening, April 30.
125th time	Wednesday matinee, May 22.
150th time	Wednesday evening, June 12.
170th (final)	Saturday evening, June 29.

Another production, the figures of which have been continuously juggled and also set right by THE MIRROR, was William Collier's interesting and successful On the Quiet, which, when last acted at the Madison Square on Tuesday night, June 25, was then performed for the one hundred and fifty-seventh consecutive time on that stage.

THE ELKS.

Mankato, Minn., Lodge, No. 225, will give a carnival July 15-20, under the management of Harry B. Potter, of the Bostock-Ferari Midway Carnival company, of Chicago.

The Elks of Princeton, Ind., opened their Enclosed Carnival and Business Men's Exhibition in that city June 24 in a most auspicious manner. The entertainment provided was interesting and the city assimilated the festive spirit of the occasion with enthusiasm. Celeste Prince Downey was the carnival queen, and her maids of honor were Emma Harral, Martha Barr, Helen Wade, and Mabel Parrett.

Newton, Kan., Lodge No. 706, was installed June 14, by the members of the McPherson, Kan., Lodge, No. 502. The exercises took place in the Auditorium in Newton, and were attended by Elks from many neighboring towns. The new Lodge is a strong one, numbering eighty of the town's most prominent business and professional men. Pierce Steinkrehner is the Exalted Ruler, and Carl L. Cooper, Secretary. A banquet was served in the Auditorium after the ceremonies.

Alpena, Mich., Lodge, No. 505, is making preparations for a street fair in August.

SOME PHASES OF CRITICISM.

Anatole France sums up his critical creed in these words: "He is the true critic who portrays the fortunes of his own soul amid the masterpieces through which he passes."

We have such *soi disant* critics at the present time in our large cities—mostly of the variety, *pelpel*, dramatic. Bound soul and breeches by orders from the counting room, and precious few of them, owing to the despotic machinations of the Theatrical Trust, are not thus shackled, they blare their insipid egotisms about the histrionic art till we are sickened unto death by them. M. France contends that objective criticism has no more existence than an objective art. Therefore he must exploit *himself* in all his moods and tenses. For a scholar, a phenomenally brilliant writer, this may be a safe experiment, but for the pinchbeck mind, for the man with a warped or withered or wholly undeveloped soul, it will not answer at all.

It is really pathetic, when it is not absurd, to read the dicta of some of our American impressionists, who, with scarcely an exception, are of much smaller intellectual calibre than the astute Frenchman cited. Numerous conceited oracles of our press do not seem to realize that they carry their canting screeds too far; that, in short, they are mere hysterical *poseurs*. If the critic insists on being introspective, let him first make sure that he is trowsy neither in character nor in person; that his insight is not abnormal.

One of the most sincere admirers of Thoreau, who is generally recognized as an exponent of nature, says of the latter: "He was up and out at all hours of the day and night, and in all seasons and weathers, year in and year out, *and yet he saw and recorded nothing new*." He was too much occupied with the mystery of his own soul to be a master interpreter of the physical world he studied so erratically. And his soul always remained a mystery to him. There are many living, but smaller patterned, men of the Thoreau type in existence to-day.

The scientific method of criticism to which M. Taine gave a certain vogue in France, and which has been copied elsewhere, still has its avid followers. Taine sought to explain all so-called creative work by the influences of *race, environment, moment*, though he somewhat modified this inductive process in writing his "History of English Literature." M. Taine's method has proven more effective when dead authors were under review, but in justice he may be said to have laid the foundations of scientific French criticism as it flourishes to-day. It influenced the researches of Emile Hennequin, who did not live to complete his very promising work on philosophical criticism, and M. Brunétière is under similar obligations.

The latter's exactions are rather appalling. He thinks "the critic ought to know all languages, be acquainted with all literatures, be informed in all arts and versed in all sciences. . . . We must, in addition to this, have the power of so completely abdicating our individual prejudices, of so abstracting ourselves from these, that we could, with equal ease, convert ourselves, one after the other, into impassioned subject and the impartial judge."

This certainly is high ground, and beyond the reach of the average dogmatist. Many objections have been urged against M. Taine's method—even by Brunétière himself. In this connection Edouard Rod truthfully observes: "The same sources will lead two different historians to diametrically opposite conclusions, for each one will find there equal arguments in favor of the opinion he has formed beforehand, an opinion which, when it comes to a final analysis, depends on the peculiar relations which exist between his personal temperament and the facts submitted for his examination."

Men's emotions differ; the esthetic criterion of one man is another's laughing stock. Hence there can be no fixed standard of taste in literature or art. To quote from the venerable W. J. Stillman: "Art, which is the expression of individuality, varies as the individual varies, and because the supreme art, like the ideal, has no concrete existence, and has never had one, and all that we know of it are but the indications which result from the varying characters of the men through whom we see it realized."

Hammerton says: "We must understand that art and nature are not the same world, but two worlds which only resemble each other and have many things in common." Henri Regnault goes still further when he says: "If one were to reason about painting, one would not dare to do anything. If you choose to reason before the work of the masters, you will find many things which have no *raison d'être*, and which are where they are because they do well there. Art should obey sentiment above all, and not fear to set exactness and reason at defiance."

The great modern master, J. M. W. Turner, did not copy nature, nor even reproduce her tints, yet who denies his supreme genius? Photography, with all its accuracy, is not entitled to rank with painting as an art, and never can be. There is as much difference between them as between the tune ground out on a street piano and the vitalized fugue or sonata brought out by the nimble fingers of a Paderewski. We haven't yet produced thinking machines or mechanical contrivances which are full of soul and feeling, and have the "divine afflatus" and are "of imagination all compact."

Our first brood of professional critics in this country passed away a generation ago. Some of them were mere intellectual tramps, who stole rides on trains of thought; others were of the swashbuckler genus, who ripped their way through books and plays, incidentally smashing the author's fame if they could; still others were fawning toadies, who praised everything indiscriminately that came from the press or that was seen on the stage. The new school of critics—barring, of course, commercial slaves—are of a higher brand of culture than the old, and are more *au courant* with the constructive and comparative nature of their work. But at the same time there is wanted a great critic in our land, and I wot the day will soon dawn when he must appear. We need him more, perhaps, than a great poet or artist or composer, though certainly not more than a great dramatist.

It is interesting to note how differently certain works, generally acknowledged as classics, impress mountain-minded men; also what famous writers think of each other's productions. Doubtless jealous rivalry has provoked much bitter criticism among poets. But even when this spirit does not enter into their estimate, they are quite likely to be just as wide of the mark and just as unfair as professional critics.

Swinburne hurled harsher epithets at Whitman than those that were flung at himself by Robert Buchanan, in his article, "The Fleshly School of Poetry," published in 1871. And not long ago Mr. Buchanan thrust his critical rapier in Kipling—in a manner rather too brutal to be convincing.

The contemporary opinions expressed of Lessing, Goethe, Schiller, and Balzac were often anything but flattering. The reviewers of "The Quarterly" unmercifully, and we now know unjustly, castigated Keats and Shelley. When Byron and Wordsworth issued their first poems both these authors and their works were slashed maliciously. With headstrong and impetuous fury Byron retaliated, as every body knows, in his indiscreet satire, "English Bards and Scotch Reviewers."

Théophile Gautier on one occasion said that Molière wrote like a pig. The classicists considered Victor Hugo a madman; the romanticists called Casimir Delavigne a bore. Horace Walpole compared Dante to "a Methodist parson in Bedlam," and was undecided whether Goldsmith had a kind of low humor or no humor at all. Theobald wrote of Pope: "His wit was as thick as Tewksbury mustard." Martin Clifford wrote of Dryden: "Your writings are like a jack-of-all-trades' shop. They have a variety, but nothing of value." Doctor Johnson considered Fielding a blockhead and Rousseau a fraud. Madame de Sévigné said of Racine that a taste for his works "had come in with the rage for coffee, and so, with the rage for coffee, would the taste disappear." Barbey d'Aurevilly tried to prove that there is nothing to Diderot and Goethe.

Our own enterprising William Dean Howells has endeavored to knock over those popular idols, Dickens and Thackeray, and we need not be surprised if he next runs full tilt against Shakespeare. In the "New Timon" Bulwer wrote of Tennyson:

"Jingling medley of purloined conceits,
Outbabying Wordsworth and outglittering Keats:
Where all the airs of patchwork pastoral chime
To drown the ears in Tennysonian rhyme."

To which Tennyson made this answer in *Punch*:

"A Timon you! Nay, nay, for shame;
It looks too arrogant a jest.
The fierce old man to take his name,
You handbox! Off, and let him rest!"

Lowell, in his "Fable for the Critics," hit off good-naturedly the qualities and foibles of his congeners. He stopped just this side of being too mawkishly personal, though when his poem first appeared it created a panic in more than one dovecote. And so I might go on for several columns, giving examples of this kind. But enough is as good as a feast.

LEON MEAD.

A GREAT SPANISH DRAMATIST.

I have just returned to Paris from an excursion over the Pyrenees, and while I was about it I bethought me to go on to Madrid, which city I had never visited. I carried with me a letter of introduction to a famous Spanish dramatist, Don B. Pénez Galdos, whose drama, Electra, created a sensation in Spain by its timely protest against clericalism. In every town in the peninsula, despite the anathemas of the clergy and their repeated injunctions to the faithful to abstain from all representations of this "immoral" drama, Electra has been played to crowded houses, and shouts of enthusiasm have greeted the least allusion to the clerical tyranny under which Spain is groaning. Without commanding literary merit, Electra had the good fortune to make its appearance at the moment when the incarceration of a wealthy young lady in a convent against her relatives' wishes had raised furious indignation against the Jesuits.

No nation reads less than the Spaniards, but this play exactly expressed the popular feeling of the hour, and it has given its author a Continental reputation. It has just been produced in Portugal and Italy, where the anti-clerical agitation is almost as bitter as in Spain. Pénez Galdos, who is not a politician by profession, has become, by the strength of his dramas, one of the intellectual leaders of liberal thought in Spain, and no party leader at the present time wields a tithe of his authority over the masses. This is a commanding position for a dramatist to achieve. Shakespeare told us long ago that the play was the thing to calm the conscience of a king, but he made no allusion to the masses.

Yet Galdos has not suddenly emerged from obscurity into the full blaze of popularity. He has written, apart from his plays, a series of historical novels, entitled "National Episodes," dealing with the principal characters and events of Spanish politics from the date of the battle of Trafalgar down to the excitement over the "Spanish marriages" in 1846. Here, again, the author had another stroke of luck. The last volume of this series, called "Royal Weddings," appeared just about the time of the unpopular royal wedding between the Princess of Austrias and the Carlist scion, which almost caused a revolution. At once the booksellers seized the similarity of names and "boomed" the book, and Pérez Galdos scored another triumph. These "Episodes" are worth reading. What Scott did for English and Scotch history, what Gustav Freytag did for that of Germany, Galdos has done for the first half of the last century in Spain. His account of the first Carlist war is admirable; he depicts the clerical intrigues round the death bed of that contemptible creature, Ferdinand VII; he portrays the narrow minded pretender, with his gang of friars, his ambitious Brazilian princesses, holding his starving court in the Basque provinces. He brings out the bravery and the devotion of the common people on both sides, qualities worthy of better causes than those of "the most Catholic" Carlos V and of "the Angelic" Isabel II. His chief heroes are the Basque guerrilla chieftains, Zumalacarregni, with whose death the Carlist party lost its chief support, and the Liberal Minister, Mendizábal, imported from a London bank to cure the ills of Spain by secularizing the religious houses and ridding the land of the intolerable incubus of 26,000 friars. Mendizábal failed, for he was before his time, but his policy in 1835 is the policy of the Liberal party in Spain to-day as the only possible cure for the present disastrous situation. So the "National Episodes" have a political no less than an historical value. Then, as now, there was an infant sovereign, in whose name a foreign Queen Regent was struggling to govern a priest-ridden country. Then, too, in spite of Parliaments and Constitutions, the real force in Spain was in the hands of a successful soldier, an Espertero or a Narvaez. For, as Galdos has truly said, "in this land of chickpeas and pronunciamentos the victorious warrior is the only possible saviour."

Galdos is a swift worker. He will sometimes dash off a couple of dramas in two months, and he usually kills off his heroes and heroines with a sudden lack of detail which perplexes the audiences. But as pictures of what Spain was in her most picturesque period of her modern history his dramatic sketches are inimitable, and the shrewd insight into character which they display marks their author as a dramatist of unique power. Galdos does not only write plays and historical episodes, but he is the author of many romances of contemporary life, of which "Doña Perfecta" is a brilliant illustration. It has been translated in most European languages, including English, and I believe there is an American edition. I wonder some of your local dramatists have not come across it and borrowed its well arranged plot, for it is strikingly dramatic.

As Galdos is only fifty years of age, he has plenty of work left in him. He thinks of visiting the United States in the Autumn to have a look round the American theatres. He has heard that many of the comedians are singularly gifted, and he has been told by Sarah Bernhardt, who is very friendly with the dramatist, that the American actresses in comedy are delightful. He has an intense desire to see the Indian at home on the plains, and have a look at Niagara. He is a fervent admirer of Washington Irving and Cooper, whose works he has read in translations. Like Thackeray, he thinks the character of "Leatherstocking" is a grand creation.

Judged from a literary point of view, Galdos is not a stylist like D'Annunzio in contemporary fiction. His strength lies in his deep knowledge of the various peoples of Spain, for he lays special stress on the different characteristics of such divergent elements in the Spanish population as the Basques, the Catalans, the garrulous Andaluces of the South, with their soft lisp, the proud people of Arragon, and the politicians of Madrid.

Galdos is not an atheist or an agnostic, as his political foes would fain depict him. He is a man of sound morality and good common sense; not at all a dreamer of extravagant theories like Victor Hugo. He simply desires to see an end put to the travesty of religion under the sway of the ultra-clerical party. His idea is an enlightened church in an enlightened State—much the same, as I gathered from his conversation, as the enlightened Cavour advocated in Italy. He is not a revolutionist, for no one has poured more scorn than he in his plays upon the rhetorical republicanism of Young Spain in the days of Isabel the Second. No one has more clearly demonstrated that parliamentary government, as it is conducted in England, is not at present acclimatized in Madrid. He has little faith in political programmes. He protests he has seen too many of them to believe in their power for good in a country where, after nearly a century of constitution mongering, the popular idol is still the resolute man with a sword. But he counts for much in the social and political life of Spain to-day, because he has seized the psychological moment to express the aspirations of the nation for reforms in education and ecclesiastical affairs. He has not flattered his fellow countrymen in the pictures which he has drawn of their politics and their fratricidal conflicts; he has even dared to reproach them for the lack of public spirit which they displayed at the time of their disasters in the Spanish-American war. In spite of all that, he is to-day the Tyrtæus of liberalism in spain, and the attempts of the clerical party and its press to boycott his plays have had the usual effect of conferring upon him a halo of martyrdom.

Galdos every three years spends a couple of months in Paris, and makes himself familiar with what is going on in the world of art and the theatre. He discovered in these visits that D'Ennery, Thibout, and Clairville sometimes make use of his plots, but he was silent, making no protest. Galdos has only been once to England, when he was a very young man, and as his visit was in the month of November he seems to remember little else than the dense fogs and the great dome of St. Paul's. He is an occasional correspondent of the Paris *Figaro* when there is any stirring event in his native country.

I was surprised to find how little he knew of American actors and dramatists—in fact, he asked me if we possessed any native dramatists—though I once had an illustration of this want of knowledge in a case nearer home. I was speaking to Offenbach of the increasing taste in England for operettas, alluding to Arthur Sullivan's works. I incidentally mentioned the name of W. S. Gilbert, when he shrugged his shoulders, remarking, "I never heard of him."

Galdos asked if America could boast of a really fine tragedian of the Salvini pattern. I told him I feared not, as we had to import our tragic stars. He expressed astonishment, saying that he imagined a vast young continent, hearty and strong, like America, would have produced a grand, a massive actor. I assured him that it did—one Edwin Forrest—but he died many years ago.

It would seem that the winds of publicity blow more strongly from east to west, but faintly from west to east. Americans know by name, at least, the celebrities of Europe, no matter in what sphere of art or science they shine, but the reverse is not the case. A man may be distinguished in New York and utterly unknown in Madrid.

HOWARD PAUL.

PARIS, June 15.

P. W. L. NEWS.

Owing to the heat, there was a very small attendance at the July literary meeting of the Professional Woman's League yesterday afternoon. Mrs. Belle Gray Taylor presided gracefully. The first number on the programme was a paper on Socrates by May Isabel Fisk, which was ably prepared and was read with clear enunciation. Mrs. Gertrude Andrews gave a talk on Carlyle, speaking of his writings and his life. Selections from Emerson's essays on heroism, self-reliance, compensation and spiritual laws were read by Maida Craigen, in proof of her own ideas as a mental scientist. Then followed a general discussion on the subject proposed by Mrs. Andrews—viz., "What Constitutes a Successful Life in the Broadest Sense?" Some one quickly answered "Money." Another, "to be the greatest help to one's fellow man; to forget self in helping others." The those present fell to discussing Carlyle and Emerson again. Rosa Rand will have charge of the dramatic meeting July 15, and Mrs. Gertrude Andrews will be the chairman at the next literary meeting, Aug. 5.

OPERA CLOSES AT AMERICAN ROOF.

The season of the American Roof Rose Garden opera company closed on Thursday, having proved an unprofitable venture. Vaudeville will be the policy at the resort hereafter.

MILTON NOBLES RECEIVES A SHOCK.

"Here is something," said [illegible] Mirror man last week, [illegible] courage to continue [illegible] of 92 degrees Fahrenheit. [illegible] Mirror man can count for the [illegible] he following letter:

NEWARK, June 22, [illegible]

The Nobles

We saw you and [illegible] per and it was [illegible] an place you With [illegible] show us We [illegible] a Spo[illegible]teen We traved by Boat Show [illegible] and scenery new [illegible] good rooms [illegible] our limit is $12 per week points With [illegible] transportation if you except this one by wire and [illegible] at once at Newark, N. J. truly yours

NELSON AND GILLETTE.

"And you answer it?" asked the Mirror man.

"I did. Here it is. I was just going to mail it:

NELSON AND GILLETTE.

GENTLEMEN: I am just in receipt of yours dated June 22. I note what you say about seeing my ad. in "Clipper." I have had no ad. in "Clipper," however, that is of minor importance. What we want to get at is this cash offer. Of course, when I saw you or one of you acting in Secret Service and Sherlock Holmes, I never dreamed that we should so soon be brought into close business relations. Still, I sometimes think it is better that we should not know what fate has in store for us. During a more or less disjointed stage career of thirty years, I have frequently had cause to wonder where I was at, and what I was here for. Sometimes I have been led to think that possibly I was born a century or two too soon, and at such times I have been kept guessing as to whether the world would ever catch up with me. I have played Macbeth at Fergus Falls, Hamlet at Roger's Corners, and poker over the entire Pottsville and Chambersburg oil circuit. As I have gazed sadly into the ten upturned faces of my audiences, with their hair combed pompadour to emphasize the forehead line, and later, as I have stood within the inner office at the hotel and told the landlord fairy and other funny stories, and tried to convince him of the enormous sentimental value which I placed on my three-dollar silver watch, and as I have encountered the glassy stare of his unsympathetic eye, I have gone forth into the night and again asked myself why I should continue the struggle. Why seek to elevate the vulgar herd. I once walked from Winona to Rochester, Minn. I have lectured for McAvoy's Panorama of Ireland, and incidentally danced a jig and recited Shamus O'Brien. I have manipulated fly-paper and sold tooth powder and grease spot erasers on street corners in far Western hamlets. I have lectured on Shakespeare to eighth grammar classes. I have been middleman in a queer nigger minstrel show and upset the pan of flour in my upturned face. I have had measles, mumps, cholera morbus, malaria, delirium tremens and one-night stands in Texas. Through all my faith has never wavered. A sweet little cherub has still chirped cheerfully from aloft. It has sustained my courage. It has kept me firm in my faith in nature's great law of compensation. I have gone to bed at night, or otherwise, as the case might be, feeling that I had been placed here for some wise purpose. That transcendent genius will sooner or later force recognition from a sordid world. That dream has been realized; and through you. Your letter has clinched it. Now I know that I have not lived in vain. Gratefully yours. MILTON NOBLES.

THEATRE COMPANY INCORPORATED.

The Schiller Company, with a capital of $200,000, was incorporated at Springfield, Ill., recently, for the purpose of operating a theatre in Chicago. The incorporators were Henry G. Muller, Frederick W. Raymond, and D. S. Trumbull, all attorneys of Chicago, who said they were acting merely in a professional capacity. They would not give any information regarding the new corporation.

GOSSIP.

Harry Beresford will star next season in The Wrong Mr. Wright under the management of John J. Coleman.

W. J. Hanley will send on tour next season an elaborate production of W. A. Tremayne's romantic drama, A Secret Warrant, in which Robert B. Mantell starred with much success.

The Packard Comedy company, under the management of Jay L. Packard, opened its season yesterday at Oneonta, N. Y.

Vivian Blackburn, who will be seen as the French Maid in Papa's Wife next season, has written a new waltz song, entitled "On the Columbia River," which she will introduce in the play.

The Yankee Skipper will be seen on the road next season under Harry St. Ormond's management.

Lansing Rowan left last week for Lake Contrary, St. Joseph, Mo., where she and Cuyler Hastings are to make their vaudeville debut in several one-act plays.

George B. Peck, of Cedar Rapids, Ia., is in town in the interest of his theatre.

Meta Brittain, having signed for next season, has gone back to Connecticut.

Owen Davis has engaged a big company, including a number of headliners, to support Williams and Adams, the Monte Carlo millionaires, in his farce, A Circus Day.

Harry W. Rich, comedian and stage-manager of the C company, Proctor's Stock, has resigned and gone to Toronto, Ont., to visit his family and rest for a few weeks.

During the months of July and August the office of Alice Kauser will close at four o'clock in the afternoon and on Saturdays at one. She desires to notify stock managers that they will facilitate the delivery of plays by sending the orders in the morning.

James K. Hackett, Mr. and Mrs. Giles Shine (Lavinia Shannon) and a number of other prominent actors, were elected yesterday to membership in the Actors' Society of America.

OBITUARY.

Frank Losee was at Watch Hill with Jacob Litt last week, when he was summoned to New York because of the death of his father, George F. Losee, who was one of the oldest of metropolitan hotel keepers and sixty years ago was associated with Hiram B. Woodruff, the noted horseman, at the Hazzard House in Harlem. Fifty years ago the deceased established a hotel at the foot of Hamilton Avenue, Brooklyn. He had six sons, all of whom are living.

Harry H. Howard, operatic comedian and stage director, who had been connected with the Grand Opera House, Keith's, Forepaugh's, the Star, and Girard Avenue theatres in Philadelphia, died at the New York Hospital on June 20 of cirrhosis of the liver. Interment will be made in the Actors' Fund plot, Evergreens Cemetery.

Kitty Kennedy, who had been a chorus girl in The Belle of New York, The Cadet Girl, and The Prima Donna, died in this city last week, as the result, it is said, of injuries received while riding on the perilous "loop the loop" centrifugal railway at Coney Island. Her funeral was held June 28 at her late residence in this city. Interment was at Newburgh, N. Y.

Charles Kensington Salaman died in London June 24. He was eighty-seven years old. For [illegible] years he had ranked [illegible] as a pianist and composer, and numbered among his personal acquaintances [illegible] great musicians of the [illegible] century. He was the author of many songs.

George Murray Edwards, who was advertising [illegible] for [illegible] Dickinson's Theatre, Chicago, died [illegible] the County Hospital in that city on [illegible] He had recently been in the employ [illegible]

[illegible] suddenly at Enid, O[illegible] important engagement was in The Ballet of the [illegible] Rose Coloured.

[illegible] a repertoire man[illegible] June 29, [illegible] where his re[illegible]

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JAN. 6, 1894.

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND PROPRIETOR.

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Date Lines—Furnished on application.

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MIRROR SUBSCRIPTIONS FOR THE SUMMER.

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A GREAT CHANGE.

THE student of American stage history can form no such idea of the development of the drama in this country from the annals as can be imparted in comparatively few words by a person whose memory goes backward for half a century or more. A recent article by the venerable JULIA WARD HOWE, published in the New York *Times*, offered more of suggestion on this subject than could be gained by long perusal of stage and contemporary records.

When Mrs. HOWE first knew Boston that city did not contain a theatre. A revived religious spirit at the time had led to public disapproval of everything that pertained to the stage, and the few Boston buildings in which dramatic performances had been given irregularly were given over to the services of religion, and every effort was made to drive the drama out of mind. Thus the Tremont Theatre became the Tremont Temple, and other places that suggested dramatic performances were renamed to further the dominant spirit.

In due course of time the Boston Museum opened its doors and supplemented its meagre display of stuffed birds, wax figures and paintings poor in merit with the lure of a temperance play called The Drunkard, which undoubtedly was the forerunner of Ten Nights in a Bar Room, a dipsomaniac drama that is probably second only to Uncle Tom's Cabin in number of representations and sustained popularity among American plays. Boston people and suburbanites witnessed this "moral drama" without twinges of conscience; and it may be said that even in New York at that time and later there was such a prejudice against the theatre that the same subterfuges that marked the conduct of the Boston Museum were employed at Barnum's Museum in this city; that is to say, "curiosities" were the ostensible means to attract the public, although, if the truth had been told, the real attractions at the metropolitan resort were also the so-called "moral plays" there represented. Those plays were, of course, no more moral than are many of the plays represented in the theatres to-day, while as plays they were like almost all else of the theatre of the time—crude and fustian.

Mrs. HOWE's reminiscences superficially cover affairs dramatic in New York at a later time, when even the comparatively few patrons of the opera of the day were "supposed by the sober sort of people to be given over to worldliness. Heads of families in reputable church fellowship neither attended the theatre nor allowed their children to do so." Yet the drama thrived, as was inevitable. Mrs. HOWE, speaking of the reaction against the taboo of the theatre in Boston, says:

I suppose that all tyrannies, good and bad alike, provoke reaction in the community which endures them for a season. Soon after the time of which I have just spoken the Howard Athenæum was opened and within its walls Boston witnessed its first Italian opera. This was given by a very fine troupe from Havana, whose performances of Ernani, I Due Foscari, Linda, and so on were of first-rate merit. The spirit of revolt at which I have hinted finally showed itself in the erection of a theatre of considerable size and of ample and luxurious appointments. The theatre was now evidently come to stay. The dedication of the new edifice was made an occasion of much importance. A prize had been offered for a suitable poem, and THOMAS WILLIAM PARSONS, a poet of rare merit and too rare production, was the recipient. The lines were read, if I mistake not, by JOHN GILBERT. Scenes from SHERIDAN'S Rivals and The Beggar's Opera followed. The old Puritan custom of beginning the observance of the Sabbath on Saturday evening continued for some years to interdict the giving of plays on that evening. The performance therefore took place on Saturday afternoon. In process of time the ancient usage faded from the minds of men, and while the afternoon play was not discontinued an evening performance was added to it.

MRS. HOWE recounts the furore that RACHEL created in Boston, gives memories of American players of note, and speaks of the great change that has come over churchmen as to the theatre. Her tribute to the art of the theatre is characteristic:

In these happier days we are permitted to realize the majesty this art maintains and perpetuates. It brings before us the heroic aspect of human life, exhibiting its good and evil traits on a large scale and in a vivid light. Immortal as language are the beauties of the great dramatists. Ministers to this immortality are those who devote their talents to the interpretation of these beauties.

This famous woman is among the very few living that have seen the advance of the theatre in this country from an almost proscribed means of amusement to a great institution.

AN ERROR OF EARNESTNESS.

AN incident in strong contrast to the intelligent and liberal attitude of influential churchmen toward the theatre is reported from a city of prominence, St. Paul, a Methodist preacher of which place has, by a courage of earnestness that must be admired, however narrow and illogical it may be, set himself in opposition to amusements.

If this particular preacher had opposed the regular stage less would have been thought of his action, as it would have been in line with an antagonism that nowadays is almost confined to preachers of his sect in small places. This St. Paul preacher has gone further, and in effect has declared against amusements of any sort in his own church, and his course is all the more unusual because his evidently is a small and poor flock unable in the regular way to support a clergyman. His congregation, mindful of its inability to pay him a living salary without resorting to special means, proposed to give church entertainments in order to eke out his stipend.

But the preacher would none of this, and has shown his conscientiousness by going to work in a local tailor shop as a supplementary means of living. He carries on his church work as best he may with this secular employment. That he has the good will of his employer in this matter is shown by the fact that during a camp meeting he was permitted to take his work with him to do in spare moments, and thus he was enabled to participate in the religious services of the occasion and at the same time earn his wages as a tailor. It is said of this preacher that during his course at the university from which he was graduated he paid his way by tailoring for the students and faculty; and this fact, added to his present dual employment, marks him as a man of exceptional energy and courage.

This preacher, nevertheless, is an errorist, and his stand and action can in no way benefit the religion he professes and no doubt consistently practices, or the church that he immediately serves. He was born in an age many generations too late for such a manifestation as he is making. The religion of to-day recognizes the necessity for rational amusement, in accordance with the desires implanted by nature in humanity. The instinct for the drama in some form and for innocent pleasures of many forms is as legitimate in mankind as the tendency to worship. The church that forbids harmless amusements within its own circle repels the sympathy even of good church people of to-day and becomes decadent, unless its appeal is to a restricted community out of all touch with contemporary life in its best aspects. The theatre itself in its representations in line with the progress of dramatic art is the resort of a multitude of church-goers, who in their everyday life illustrate the consistency of true Christianity as nearly as imperfect humanity may illustrate it.

A MANAGERIAL DELUSION.

The New York *Evening Post* of Saturday last contained an article on the sudden resort of certain managers to Shakespeare, and among other things said:

According to current theatrical gossip, Shakespeare is likely to play a prominent part in next season's entertainments, and some of the press agents have been busy in the circulation of paragraphs about the coming restoration of the "legitimate." There are promises of various Hamlets, of a new Macbeth, of revivals of The Merchant of Venice, Romeo and Juliet, The Taming of the Shrew, Much Ado About Nothing, etc., etc. The unwary reader might imagine that the golden age was coming. Unfortunately, there is very little reason for rejoicing. The fatal words "star" and "spectacle" are associated with nearly all these enterprises. Few things are more extraordinary than the prevailing managerial delusion that one or two notorious or capable performers and a company of sticks in a Shakespeare play constitute a Shakespearean representation. It is about time that it was ended. To the true lover of Shakespeare the mutilation of his verse—the gross perversion of its music and its meaning by players without grace, or intellect, or parts of speech, is nothing less than torment, while the dazzling splendors of array and scenery with which these poor mummers are surrounded are but an aggravation of the original offense.

Revivals of Shakespeare that are made in line with legitimate artistic ambition are to be commended, and there cannot be too many of them; but of the other sort of Shakespeare revivals—those made by managers who are mere "showmen"—there already have been quite enough.

AN ANCIENT THEATRE REOPENED.

The ancient Olympian Theatre at Vicenza, Italy, was reopened recently with a presentation of Sophocles' Œdipus Rex, in which Gustavo Salvini took the leading part. It was the first performance in the theatre in many hundred years. Over three thousand people attended the reopening.

CAN'T USE SCHOOL AS THEATRE.

The injunction suit brought by Sugar Brothers to prevent the city of Monroe, La., from using the local school building as a theatre has been sustained, the court deciding that the city cannot operate the building for such purposes.

AMATEUR NOTES.

The graduating class of the Philadelphia Girls' Normal School acted scenes from Cranford in that city June 27. The cast included Florence Putzel, Eleanor C. Greene, Sarah E. Marston, Katherine E. Carroll, Esther Lieber, Ethel B. McMurtrie, Ella Reed Keys, M. Louise Githens, Julia E. Taylor, and Elizabeth B. Clark.

The Poughkeepsie, N. Y., Tennis Club gave a pickaninny show June 22, consisting of a minstrel part, followed by a double quartette which rendered "Tell Me, Pretty Maiden," in excellent style. The interlocutress was Minnie Hinkley, and the songs, jokes, etc., were contributed by Bessie Bunce, Hilda Swift, Miss Crump, Grace Bunce, Margaret Adriance, Ethel Goring, Julia Crump, Anne Hinkley, Larah Fish, Miss Scofield, and Elizabeth Fish. The double quartette was composed of Wilfred H. Sherrill, Isaac Platt, William E. Maloney, Jr., Frederick Young, Mary Reynolds, Adah Crump, Edna Patten, and Marguerite Reynolds. The entertainment was in every way successful, and will be repeated June 29.

An excellent dramatic entertainment was given at the Lyceum Theatre, Memphis, Tenn., June 20, under the direction of Grace Llewellyn. The gem of the entertainment was Thomas Bailey Aldrich's drama, Mercedes. Amelia Tanner, a Memphis girl of undoubted talent, played the title-role, ably seconded by Joseph O'Meara, of the Hopkins Stock company, as Louvois. Miss Tanner's acting showed careful study and artistic ability of a high order.

David Garrick was creditably presented at the Broad Street Drawings, Philadelphia, June 20, W. Kerwin Wilkinson, Mary E. V. Murphy, Robert Booth, Thomas Lancaster, Margaret Maisch, Miss L. A. Riggs, and Messrs. Fox and Piper were good in their respective roles. The play was appropriately mounted and costumed.

NOTES OF NEW THEATRES.

The only church at Mt. Hope, O., is being converted into a theatre.

Mayor Thompson, of Salt Lake, bought recently property on Main Street, in that city, measuring 25 x 165 feet, and contemplates erecting a theatre thereon at a cost of $300,000.

The opening of Dougherty Auditorium, Richmond, Va., occurred June 20, when As You Like It was presented by a company under the management of Lester Lonergan. On June 21 and 22 the same company produced All the Comforts of Home. The Auditorium will be dark until the Autumn, when first-class traveling companies will be seen there.

The Kentucky Theatre, at Paducah, Ky., is nearly completed, and it is expected that the theatre will be ready for opening Sept. 24, two weeks earlier than had been expected.

The New Empire Theatre, at North Adams, Mass., is being rushed toward completion, and will be ready for opening by Oct. 1. The theatre has been leased to Maurice Callahan, who will manage also the Academy of Music at Pittsfield, Mass.

The Century Theatre, Jackson, Miss., is nearing completion. The cost of the house is $80,000.

Langdon McCormick, whose home is at Port Huron, Mich., has associated himself with several prominent citizens for the purpose of building a new theatre in that town. It is expected that the house will be ready for opening in October. There will be ample stage room for the best productions and seating capacity of 1,200.

SAID TO THE MIRROR.

GREENLEAF D. FARNUM: "Permit me to add my name to THE MIRROR'S list of actors that served in the Civil War. I was a member of Company I, 3d Massachusetts Heavy Artillery, having enlisted in 1863 at seventeen years of age."

JAMES S. EDWARDS: "Please add to your list of actor-soldiers in the Civil War H. W. Eagan, private First Michigan Infantry, wounded at the first battle of Bull Run; taken prisoner and held by the Confederates for eleven months, during which time he was confined in every prison from Richmond to Andersonville. Mr. Eagan receives a pension and resides in Chicago."

HELEN GUEST: "I read in the last issue of THE MIRROR that Augustus Thomas has renamed his play, written for Peter Dailey, Champagne Charley. Some time ago I completed a one-act play, written around the latter title, and soon to be produced in vaudeville. My Charlie is a heroine named Charlotte, whose sparkling humor and exuberance of spirits have won for her the sobriquet of "Champagne Charley." Before and throughout the play incidental music of "Champagne Charley" is introduced. Without the title my play would have no *raison d'etre*, and I do not think I should give up what I consider a good thing simply because the spirit has moved another mind Champagne Charleyward."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

E. A., Pittsburg, Pa.: Frank L. Perley's address is 1402 Broadway, New York city.

C. H. R., Little Falls, N. Y.: Colonel W. F. Cody was born in 1845.

C. E. T., Flint, Mich.: Watch the "Dates Ahead" published in THE MIRROR.

J. W. R., Bergen, N. Y.: Most managers engage their companies during the early Summer.

R. N., Brooklyn: T. Henry French, 22 West Twenty-second Street, New York City, can supply you with books on the art of make-up.

R. H., Walbrook, Md.: Marie Dressler did not appear at the Savoy Theatre, New York city, in Miss Printz.

H. G., New York city: Uncle Tom's Cabin received its first production in Philadelphia in 1852 at Welch's National Theatre. The first dramatization was by an Englishman.

A. G. R., Indianapolis: 1, 2. Letters to players may be addressed in care of THE MIRROR. 3. A legitimate actor is, strictly speaking, one that plays in the legitimate, or classic, drama. Nowadays the term is applied to any actor that plays in the drama, as opposed to vaudeville.

L. M. D., Brooklyn: William Bramwell, before he became leading man of the Henry V. Donnelly Stock company at the Murray Hill Theatre, was leading man in Eugenie Blair's company. Before that he supported Robert Downing, who trained him for the stage.

H. P., Newark: Miss Multon, in which Clara Morris made one of her principal successes, is merely a dramatization of East Lynne, and was brought out at the Union Square Theatre, New York, Nov. 20, 1876. In the cast were such notable players as James O'Neill, J. H. Stoddart, Mrs. Thorn Wilkins, and John Parselle.

N. Y. Z., Washington: 1. A Trip to Chinatown holds the records for the greatest number of consecutive performances in New York City. The length of its run was 656 times. 2. The part of Mrs. Guyer was played during the run of Anna Boyd and Isabelle Coe. Miss Boyd has appeared lately in vaudeville. Miss Coe, who is Mrs. Frank McKee, retired from the stage several years ago.

J. R. G., Chicago: The first theatre erected in Boston, Mass., was opened under the name of the "New Exhibition Room," Aug. 16, 1792, in Broad Alley, near Hawley Street, and was a full fledged theatre in everything but name. The first theatrical riot in Boston occurred in 1792 in this house, and was caused by the authorities arresting the players during a performance of Douglas and the Poor Soldier, disguised under the title of Moral Lectures.

K. S. M., Toronto: Frances Maria Kelly, who probably is the subject of your inquiry, was born at Brighton, England., Dec. 15, 1790. She made her first appearance in the chorus at the Drury Lane. Later she joined the Haymarket company, and then appeared at the English Opera House, and again at the Drury Lane. She built the Royalty Theatre, Soho, that long was called Miss Kelly's Theatre. She was an actress of much versability and talent. Her retirement from the stage at the Drury Lane, June 8, 1835, when she appeared in The Country Girl. She died in 1882.

R. N. S., Montreal: The original New York production of Pc. Bill occurred at the Garden Theatre, Sept. 27, 1890. The cast was as follows: William Brown, M.D., Wilton Lackaye; Mr. Firman, J. H. Jennings; George Webster, J. E. Polk; Mr. Horton, George Becks; Biggs, Graham Henderson; Police Sergeant, J. Mathew; Mrs. Brown, Isabelle Evesson; Mrs. Firman, Louisa Eldridge; Miss Firman, Jane Grafton; Ellen, Louise Allen; Miss Fauntleroy, Edith Kenward; Mrs. Horton, Sadie Martinot. This was the opening of the Garden Theatre.

M. S. F.: Sarah Truax was born in Chicago, and began her stage career in 1893, when twenty years of age, in support of Otis Skinner, with whom she played the leading female roles of his repertoire, that included Hamlet, The Merchant of Venice, The Lady of Lyons, and other plays of the classic drama. Later she was the leading woman with Frederick Warde, and was prominent in the support of Madame Modjeska. After this came engagements with various stock companies as leading woman. These included the Pike company, Cincinnati; the Albaugh company, Baltimore; the Shubert company, Syracuse, and others. Her last engagement was with the Grand Opera House Stock company, Pittsburg.

THEATREGOER, Cleveland: 1. Marie Wainwright's debut as an actress occurred at Booth's Theatre, May 17, 1877, in Romeo and Juliet, in which she assumed with credit the exceedingly ambitious role of Juliet. The Romeo was George Rignold, and the event was considered auspicious for Miss Wainwright's future career. 2. Mary Anderson's New York debut was as Pauline in The Lady of Lyons at the Fifth Avenue Theatre, Nov. 12, 1877. Her beauty and talent fully realized the expectations of the metropolitan public, that had been keyed up to an unusual degree of interest in the event by the reviews of out of town critics, who had all been enthusiastic in the young actress' praise. Romeo and Juliet, Ingomar, and Fazio followed The Lady of Lyons in rapid succession, and in each Miss Anderson made a distinct popular success. 3. Madame Modjeska also made her New York first appearance Dec. 22 of the same year, which it can be seen was remarkable for the introduction of new feminine stars. The play was Adrienne Lecouvreur, in which she personated Adrienne. Madame Modjeska was immediately hailed as an actress of rare power, judgment and scholarly temperament. Camille was another of her notable successes at that time. Previous to her New York engagement Madame Modjeska played a few performances in California, whither she came direct from her birthplace, Poland.

BROAD-MINDED AND SCHOLARLY.

Louisville Courier-Journal.

Carl Herbert is writing a series of conservative, broad minded and scholarly articles on "Our Drama" for THE DRAMATIC MIRROR.

THE PLAYERS' CHRONOLOGY.

June.

30. Birth of Henry Norman, 1862.
Debut, at the Park Theatre, New York, of Mrs. H. J. Conway, as Lady Teazle, 1832.
Death of Mrs. Brougham Robertson, nee Tanner, 1865.

July.

1. Birth of Charles Melton Walcot, in Boston, 1840.
London debut, at the Haymarket, as Asa Trenchard in Our American Cousin, of John T. Raymond, 1867.
2. Debut, as Malcolm, at the Park Theatre, New York, of John R. Scott, 1829.
Dan Bryant's debut in white face, at the Winter Garden, New York, 1863.
3. Birth of William Florence Owen, in Limerick, Ireland, 1844.
Miss Chester's first appearance as Portia, at the Drury Lane Theatre, London, 1820.
4. Rebuilt Haymarket Theatre, London, opened by Morris, 1821.
Lafayette Theatre, New York, opened, 1825.
Birth of William "Billy" Emerson, at Belfast, Ireland, 1846.
Death at sea of Bernice Wheeler (Mrs. J. B. Coleman), in wreck of steamer "La Bourgogne," 1898.
5. Birth of Phineas T. Barnum, at Danbury, Conn., 1810.
Death of Harry Hall, 1858.
Death of Edward Lamb, in Brooklyn, 1887.
Death of Henri Meilhac, in Paris, 1897.
6. Death of Anna Lacoste, 1868.

THE USHER.

The suggestion offered in this column last week that the Actors' Fund retreat be named the Aldrich Home for Actors, in memory of the man who devoted his life to the Fund and its objects, has met with general approval.

Many letters have been received from members of the profession, heartily indorsing the proposal. There is not space to reproduce all these, but the three that I shall quote are representative of the enthusiasm aroused by the idea. The first is from Louis James, who was associated with Mr. Aldrich in the old stock days in Boston, if I mistake not:

The idea of naming the Fund Home after Louis Aldrich is, I think, in accord with the sentiment of the profession in general. He gave so much to attain the end desired and through his efforts stimulated others that no more fitting monument to his memory could be erected. I knew him well—"to know him was to love him." Yours sincerely,

LOUIS JAMES.

MONMOUTH BEACH, N. J., June 28.

And here is a letter from Mr. Perugini:

Your beautiful article on our mutually cherished friend, the deeply lamented Louis Aldrich, echoes my heart's sympathy and appreciation.

I had already written the President of the Actors' Fund offering to him a suggestion for a popular subscription memorial to the man who so disinterestedly did so much for his less fortunate colleagues. The President in a most courteous reply advised me to lay my suggestion before the Board of Trustees of the Fund, which I immediately did. But surely the form of memorial which you suggest is indeed well worthy of the cause—"The Aldrich Home for Actors."

My suggestion as to subscriptions was that the maximum be limited to one dollar, the minimum to twenty-five cents, thus giving all in whatsoever rank in the profession an equal privilege to perpetuate the name of the man we must all hold so gratefully dear. I think you will agree with me that a very large sum could be raised in this manner, and I should be very glad to aid in the work in whatever manner I could be of service. Faithfully,

JOHN PERUGINI.

THE PLAYERS, NEW YORK, June 29.

Mr. Carhart sends his approval in the following words:

Your suggestion that Mr. Aldrich's name should be given to the Actors' Home is appropriate and felicitous.

The name, "The Aldrich Home for Actors," would be an eminently fitting and lasting tribute to the memory of the man whose efforts brought so much revenue to the Fund, and accomplished the establishment of the Home, yet to be completed.

In my opinion the Fund cannot in any better or more appropriate way express the debt it owes to the memory of Louis Aldrich.

JAMES L. CARHART.

PONTIAC, MICH., June 28, 1901.

There is no doubt that the foregoing expressions reflect the sentiment of the profession generally—and particularly those members of it that are members of the Actors' Fund Association.

●

If all the artists come that are under engagement for next season at the Metropolitan Mr. Grau will have the strongest organization that he has yet been identified with.

The prima donna list embraces Calvé, Eames, Ternina, Breval, Lehman, and Gadski, while among the men are Alvarez, Dippel, Salignac, Van Dyck, Gilbert, Campanari, Bispham, Scotti, and Plançon. Among the possibilities are several other artists of distinction, including Sybil Sanderson and Madame Sembrich.

This is to be Mr. Grau's last season as an impresario at the Metropolitan, so he says, and he means it shall be notable, evidently.

●

James K. Hackett returned from his brief trip to England on Friday. His stay on the other side was of only four days' duration.

The managerial "Napoleon" (save the mark!) has changed the opening date for William Faversham in Sayre's Don Cæsar play at the Criterion to Aug. 26, in order to forestall Mr. Hackett's production of Victor Mapes' Don Cæsar play on Sept. 2 at Wallack's.

If I mistake not Mr. Hackett announced the time and place of his opening about eight months ago, long before the other production was thought of. The change that Charles Frohman has made in Mr. Faversham's date, therefore, is solely for the purpose of "getting ahead" of Mr. Hackett.

The trick is neither professional nor commendable. Naturally, it is undignified, but that has no bearing in this instance. It would not reflect credit upon a barnstorming manager, much less upon a "Napoleon." However, in these devices the biter is bit as often as not.

●

Last week's excessive heat gave the *coup de grace* to what little remained of the theatrical season in this city. No dramatic entertainment can exist with the thermometer between ninety and one hundred.

The entertainments that remain are trivial and therefore seasonable, although they are not likely to prosper exceedingly for the combined reasons that the out-of-town exodus has begun prematurely, and there are fewer strangers within our gates than is usual at this period.

By way of evening things up the theatres of this city will open earlier than is customary for the coming season. The second week of September will find nearly all, including the Broadway playhouses, open again. It is to be hoped that the unprecedented caloric conditions of June will insure compensatory coolness in the early Autumn.

●

The arrogance of the Trust and its schemers finds frequent illustration. An English manager tells me that he applied to the Trust for a route the other day for a play and company that have enjoyed a long period of success in London and the English provinces.

He received little satisfaction, probably because he was not sufficiently versed in the *modus operandi* to offer the concern a large share of the prospective profits in return for the privilege of doing business.

When he asserted that if he could not secure a suitable route from the Trust he would bring his company over anyway, one of the Fagins calmly answered: "If you come over here you will play in our theatres or you will not play anywhere."

The manager does not subscribe to this view of the matter, for he is making preparations for a tour in American theatres outside the Trust.

The attitude of these upstart extortionists is significant of their profound faith in the cowardice, apathy and general helplessness of their victims.

TO RETURN TO THE STAGE.

Eleanor Morton, who was known to the public a few years ago as a clever and remarkably versatile actress, is about to return to the stage. She realized at the time of her retirement, which was caused through illness, that the scholar would make the greatest headway on the professional stage, and upon her recovery devoted her time and attention to the personal furtherance of this idea. Several years passed in England with residence in London, and she became a teacher of oratory and dramatic art, besides appearing upon the lecture platforms as a reader of classical and standard works, her success being pronounced. Returning from abroad, Miss Morton took up the same line of work in Washington, but her ambition still unsatisfied, she determined to again re-enter the profession, and she probably will be seen on the regular stage next season.

PLAYERS HOME AGAIN.

Although the exodus of players to Europe has hardly ended, the tide of returning theatrical voyagers has set in. Mr. and Mrs. James K. Hackett (Mary Mannering), who left for the other side only a few weeks ago, came back last week. They arrived by the *Commonwealth* at Boston Friday and came immediately to New York. Mr. Hackettt found that business connected with his coming tour compelled him to cut short his vacation. John Drew arrived on Saturday from London. He left at once for Easthampton, L. I., to remain until time for rehearsals of The Second in Command. Eugene Cowles was a passenger on the *Germanic*, that reached port Thursday. He has been singing with the Alice Nielsen Opera company in London, and will continue under Frank L. Perley's management.

BROOKLYN THEATRE CHANGES POLICY.

The Brooklyn Music Hall, a vaudeville and burlesque house, has been leased by Percy G. Williams, president of the Orpheum Amusement Company, for a term of years, and will be opened on Sept. 2 as a popular priced stock house.

It is purposed to spend from $18,000 to $20,000 in enlarging and improving the stage and auditorium, and the company will be carefully selected.

In order to make the public realize the change in the policy of the house, its name will be changed from that of the Brooklyn Music Hall to the Gotham Theatre.

E. M. Gotthold, well known for his energy and knowledge of the business, will be manager of the Gotham under the new *regime*.

A BENEFIT FOR JUDGE HORTON.

Judge W. C. Horton, who long has chronicled happenings at Mt. Clemens, Mich., for THE MIRROR, and is the warm friend of the many actors that make Mt. Clemens their Summer home, will have a benefit at Nelson's Opera House in that town July 5. The great popularity that Judge Horton enjoys should make the benefit a huge success. The committee in charge includes Sam Bernard, Joe Welch, Charles A. Mason, Joe Kelly, Frank C. Young, Jake Bernard, Jean Schwartz, M. B. Curtis, H. B. Harris, C. L. Walters, Harry Von Tilzer, Max Weber, Louie Cohen, Morris Blaw, Nick Norton, Sam Lee, Henry Meyer, Charles W. Young, Dewitt Cooke, Nat M. Wills, Charles Savan, Kara, W. C. Cameron, and Jake Welby.

DIXON LEASES THE THIRD AVENUE.

Martin J. Dixon has secured a lease of the Third Avenue Theatre for a term of years, and the house will open under his management early in August. During the Summer Mr. Dixon will have the Third Avenue completely renovated. His policy will be to present popular price traveling companies of the highest class obtainable. Occasionally new productions will be made. Mr. Dixon has hosts of friends in the profession, who will be glad to learn of his new venture and will wish him success in it.

MAURICE GRAU MAY RETIRE.

Maurice Grau is reported to have announced in London last week his intention to retire after next season from the management and lease of the Metropolitan Opera House, in this city. The report was doubted here.

MR. WORRELL AND THE AUDITORIUM.

J. Bard Worrell, lessee and manager of the Auditorium, Philadelphia, spent several days in town recently booking attractions for his theatre for next season. Mr. Worrell is now in full charge of the Auditorium, having taken a lease of the theatre for a term of years. W. J. Gilmore, the former proprietor and manager, who conducted it successfully for many years, has retired from active work and is living at his country home at Wayne, Pa. Mr. Worrell, who was long treasurer and business-manager for Mr. Gilmore's enterprises, hopes to make the Auditorium flourish under his control as it did under Mr. Gilmore's. Last season, when Mr. Worrell was ostensibly in control, though Mr. Gilmore retained a supervision of the business, the results were excellent, and for next season Mr. Worrell considers the prospects very bright. "During my stay here," he said to a MIRROR man, "I have booked attractions for the Auditorium for practically all of next season. The theatre will open about Sept. 1 with The Evil Eye, in accordance with the custom of the house to play one of Charles H. Yale's companies at the opening of each season. The policy of the Auditorium, as in former seasons, will be to offer the best class of popular price attractions, preference being given to comedies and light musical plays. As a novelty I will offer occasional weeks of vaudeville, with first-class bills. Henrietta Crosman, who played four weeks at the Auditorium last season, has been booked again for next season, and will be seen in new plays. Robert B. Mantell and Creston Clarke, both Philadelphia favorites, have been booked.

"The Auditorium is a large, handsome theatre, and it has a large and steady clientele that includes many of the best class of theatregoers. I intend to try to merit their patronage, and think that next season at the Auditorium promises to be as good, if not better than any of its predecessors."

THE DRAMATIC MIRROR DATE BOOK.

The Dramatic Mirror Date Book for seasons 1901-02 and 1902-03 was published last week. This useful little book has become such a necessity to many in the theatrical profession that its appearance every June is always welcomed and invariably eagerly anticipated by a host of advance orders. There is little new to be said of The Mirror Date Book, as its value is known and appreciated by the many that carry it from one end of the country to the other. The new book, like its predecessors, is complete. It contains ticket and percentage tables, population of the large cities of the United States (according to the last census) and other data of useful value. The ruled pages date to June, 1903, so that the book may be used for two seasons. The price of the new Date Book is, as formerly, 25 cents. It will be sent by mail upon receipt of 30 cents.

GRAND OPERA AT THE BROADWAY.

Arrangements were completed yesterday between Henry W. Savage and Jacob Litt, by which the Castle Square Opera company will appear at the Broadway Theatre for a season of six weeks of grand opera in English, opening Sept. 16. Mr. Savage's company will produce two operas a week and the scale of prices will be popular. The company will be composed of the best singers under Mr. Savage's management and will include several foreign artists. There will be a large chorus, and elaborate scenery and costumes. Among the productions may be Puccini's Madame Butterfly, the American rights to which Mr. Savage has secured.

RUSS WHYTAL WITH ROBSON.

Russ Whytal, who has been starring for several seasons in For Fair Virginia, has been engaged by Manager Daniel V. Arthur as a member of Stuart Robson's company next season. Mr. Whytal is one of three stars who have been secured by Manager Arthur for Mr. Robson's support, the other two being Maclyn Arbuckle, who starred in The Sprightly Romance of Marsac last season, and Dorothy Rossmore, who occupied a stellar position in Man's Enemy. Mr. Robson will open his season with a big revival of The Henrietta in the middle of September in St. Paul, and will then proceed directly to the coast.

ELEPHANT KILLED BY LIGHTNING.

"Ella," a trick baby elephant with Wallace's Circus, was killed by a stroke of lightning during a heavy thunder storm at Eau Claire, Wis., June 28. A number of elephants and other animals that were stunned by the shock stampeded when they revived, and were subdued with difficulty.

CUES.

Clarke G. Bell and Theo Julian were married at Bensonhurst, L. I., June 30.

Germaine Sardou, daughter of the playwright, was married at Versailles, France, June 27, to Comte Robert de Fiers, a well-known French librettist.

Mary Gorden, the American soprano, who has won much success at the Paris Opéra Comique, is reported to be ill from overwork.

A divorce was granted to Frederick Rufus Graves from Carolyn Huestis Graves in this city June 29.

A plan in which Sarah Bernhardt is said to be interested is in contemplation for the establishing of a French theatre in London.

May Robson sailed for Europe on Saturday.

The season of the Alice Nielsen Opera company at the Shaftesbury Theatre, London, will end July 5. Most of the company will sail for New York July 10.

Isador Witmark has returned from London.

Mr. and Mrs. Charles Danby (Alexia Bassian) left June 29 on the *Vancouver* for Liverpool. Mr. Danby will open Aug. 5 with George Edwardes in London. Miss Bassian will study under Madame Marchesi.

Rosa Cecilia Shay will head an opera company here next season under Colonel William A. Thompson's management. Miss Shay is a graduate of the Cincinnati College of Music and also has studied in Italy.

S. E. Patterson, who will be ahead of Mabel and Ethel Strickland, in For Love's Sake, next season, is in the Middle West on business.

The George H. Ricketts Stock company is playing Amityville and Babylon, L. I., once a week. The company includes Martha Conway, Lu Espie, Lola Morrisse, Miss Buton, Bessie Overocker, William B. Daly, Howard Crampton, Matthew Conway, and Sidney Macy. The company are all living with Mr. and Mrs. Ricketts at their cottage at Amityville.

John Turton, leading juvenile, Miriam[illegible]

PERSONAL.

WAINWRIGHT.—Above is a portrait of Marie Wainwright, who, after two seasons of vaudeville, will return to the legitimate next season in a revival of The School for Scandal.

FIGMAN.—Max Figman has been added to the Manhattan Theatre company to support Mrs. Fiske next season. He will play character parts and assist in stage direction.

LESSING.—Madge Lessing will have the leading part in the coming production of The Whirl of the Town at the New Century Theatre, London.

NIELSEN.—Alice Nielsen has leased for the Summer an estate at Thames Ditton, a suburb of London.

OTIS.—Elita Proctor Otis was married June 27, in this city, to William Carpenter Camp, of Chicago.

FITZALLAN.—Adelaide Fitzallan and her mother will sail for London on July 6. While in England Miss Fitzallan may appear professionally.

BRAMWELL.—William Bramwell has gone to Canada to spend his vacation in the woods. He has been re-engaged as leading man of the Henry V. Donnelly Stock company at the Murray Hill Theatre for next season.

RANKIN.—Phyllis Rankin has a leading role in The Gay Cadets, a musical comedy produced at Birmingham, England, June 24.

AMBERG.—Gustav Amberg, when he received some Berlin newspapers last week, was startled to discover in them long obituaries of himself, his death being declared to have occurred here June 10. Mr. Amberg pasted the obituaries in his scrapbook, and wrote sundry letters congratulating the Berlin editors on their enterprise.

FORBES.—The engagement is announced of James Forbes, press representative for Amelia Bingham's company, and Ada Eugenie Fischer, daughter of H. B. Fischer, of the Fischer Piano Manufacturing Company.

LEHMANN.—Lilli Lehmann will make a concert tour of this country from October to March next, under the management of C. L. Graff.

MANSFIELD.—Mrs. Richard Mansfield returned from Europe June 24.

TABER.—Robert Taber has been engaged to play the title-role in Ben Hur in London.

IRVING.—Montgomery Irving, formerly correspondent of THE MIRROR at Kingston, Jamaica, has been engaged by F. C. Whitney for the role of Ursus in Quo Vadis next season.

COLLINS.—Arthur Collins' lease of the Theatre Royal, Drury Lane, London, has been extended forty years, making the term of lease eighty years from 1897.

EVESSON.—Isabel Evesson has been engaged for The Gay Mr. Goldstein.

THOMAS.—Augustus Thomas delivered an address at the commencement exercises of the New Rochelle, N. Y., High School June 27. Mr. Thomas is a member of the New Rochelle Board of Education.

POTTER.—Mrs. James Brown Potter gave sacred recitations in a church at Gorleston, Suffolk, England, on June 23.

SCOTT.—Cyril Scott has denied a report that he would appear in The Liberty Belles next season. He will continue with Florodora.

ENGAGEMENTS.

The Golden Nugget Quartette, with Pennsylvania for the coming season. They will adopt a new name.

W. E. Kohman, with A Romance of Coon Hollow and Fogg's Ferry.

Ruth Macauley, for the name part in one of Aiden Benedict's Thelma companies.

By Ed. N. Metcalf, for The Tide of Life: Frank Killday, May E. Conard, and Edward Hardy (re-engaged); Gustave Wallace, Joe B. Murphy, James McQuaid, and Anna Driver.

J. P. Keefe, to support Stuart Robson in The Henrietta.

Laura Eastlake [illegible] When the Girl's Away.

Frank Mosty [illegible] Stewart, Marion Robinson, and J[illegible] by Arthur C. Aston for At [illegible] Road. Besides playing a leading part, Mr. Mosty will also [illegible] are well known [illegible] the company's route.

[illegible] and Harold [illegible] the Columbia [illegible]

[illegible] Harry [illegible] Agnes Wey[illegible] Krum, and [illegible] musical director of The

CURRENT ATTRACTIONS.

Week Ending July 6.

Manhattan Borough.

MET[illegible] and 59th St. Closed Sat. Eve., [illegible].

OLY[illegible] Sat. Eve., [illegible].

HARLEM [illegible] 125th St., [illegible].

HURTIG AND SEAMON'S [illegible] 125th St., [illegible].

PROCTOR'S [illegible] Ave. Closed Sat. Eve., [illegible].

KEITH'S [illegible] Ave. Now building.

ST. NICHOLAS GARDEN [illegible] and Columbus Aves. Third [illegible] orchestra—beginning Sat., [illegible] week of season.

CIRCLE MUSIC HALL [illegible] and 60th St.). Closed.

TERRACE GARDEN [illegible] and 58th Sts., nr. Lexington Ave. [illegible] Saturday.

MAJESTIC [illegible] and 58th St.). Now building.

PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Closed Sat. Eve., June 29.

CARNEGIE HALL (Seventh Ave. and 57th St.).

ORIENTAL [illegible] Broadway and 104-110 West 47th St., now building.

NEW YORK (Broadway and 45th St.). The King's Carnival. 8th Week—57 to 64 Times.

CHERRY BLOSSOM GROVE (Broadway, 45th and 44th Sts.). Opened Mon., May 27—Vaudeville every evening, irrespective of weather—6th Week.

CRITERION (Broadway and 44th St., Closed Sat. Eve., June 15.

BERKELEY LYCEUM (23 West 44th St.), closed.

VICTORIA (Seventh Ave. and 42d St.). Closed Sat. Eve., May 4.

REPUBLIC (207-211 West 42d St., adjoining the Victoria), closed Sat. Eve., May 25.

HAMMERSTEIN'S PARADISE GARDEN (Northwest cor. of 42d St. and Seventh Ave., Opened Tues., May 28—Fully protected glass inclosure—Vaudeville concerts nightly—6th Week.

AMERICAN (Eighth Ave., 42d and 41st Sts.). Closed Sat. Eve., June 15.

ROSE GARDEN (Southeast cor. of 42d St. and Eighth Ave.). Opened Fri., June 21.—Vaudeville nightly—3d Week.

MURRAY HILL (Lexington Ave. and 41st St.). Closed Sat. Eve., June 8.

BROADWAY (Broadway and 41st St.). Closed Sat. Eve., May 11.

MENDELSSOHN HALL (113 West 40th St.).

EMPIRE (Broadway and 40th St.). Closed Sat. Eve., June 1.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Closed Mon. Eve., April 29.

CASINO (Broadway and 39th St.). Florodora—34th Week—289 to 293 Times.

KNICKERBOCKER (Broadway and 38th St.). Francis Wilson in The Strollers—2d Week. 8 to 14 Times.

HERALD SQUARE (Broadway and 35th St.). Closed Sat. Eve., June 29.

GARRICK (35th St., East of Sixth Ave.). Closed Sat. Eve., June 29.

HAMMERSTEIN'S DRURY LANE (322-332 West 35th St. and 311-321 West 34th St.). Now building.

KOSTER AND BIAL'S (145-149 West 34th St.). Vaudeville every afternoon and evening.

KOSTER AND BIAL'S ROOF-GARDEN (145-149 West 34th St.). Opened Mon., June 17—nightly vaudeville.

SAVOY (112 West 34th St.). Closed for fourth time of current season—Sat. Eve., March 23.

MANHATTAN (1285-1287 Broadway). Closed Sat. Eve., April 27.

THIRD AVENUE (Third Ave. and 31st St.). Closed Sat. Eve., April 27.

BIJOU (1239 Broadway). Closed Sat. Eve., June 1.

WALLACK'S (Broadway and 30th St.). Closed Sat. Eve., June 1.

DALY'S (Broadway and 30th St.). Closed Sat. Eve., June 1.

WEBER AND FIELDS' (Broadway and 29th St.). Closed Sat. Eve., April 20.

COMIQUE (Broadway and 29th St.). Closed Sat. Eve., Dec. 29.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous vaudeville—12.30 to 10.45 p. m., Also Our Bitterest Foe and Pink Dominoes.

GARDEN (Madison Ave. and 27th St.). Closed Sat. Eve., June 1.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 26th Sts.).

MADISON SQUARE ROOF (Madison Ave., 27th and 26th Sts.).

MINER'S (312-314 Eighth Ave.). Closed Sat. Eve., June 8.

MADISON SQUARE (24th St., nr. Broadway). Closed Tues. Eve., June 25.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Closed Sat. Eve., April 13.

EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and vaudeville.

PROCTOR'S (23d St.), bet. Sixth and Seventh Aves.). Closed Sat. Eve., June 29.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Closed Sat. Eve., June 15.

IRVING PLACE (Southwest cor. 15th St.). Closed Wed. Eve., May 8.

FOURTEENTH STREET (14th St., nr. Sixth Ave.). Closed Sat. Eve.), May 25.

KEITH'S (East 14th St., nr. Broadway), 381st Week of continuous vaudeville—12.00 to 11.00 p. m.

ACADEMY (Irving Place and 14th St.). Closed Sat. Eve., May 18.

TONY PASTOR'S (143-147 East 14th St.). Continuous vaudeville—12.30 to 11.00 p. m.

LEWEN (126-132 East 14th St.). Closed Mon. Eve., June 3.

GERMANIA (147 East 8th St.). Closed Sun. Eve., May 19.

LONDON (225-227 Bowery). Closed Sat. Eve., June 8.

PEOPLE'S (190-206 Bowery). Closed Mon. Eve., May 27.

MINER'S (163-167 Bowery). Closed Sat. Eve., June 15.

THALIA (46-48 Bowery). Closed Tues. Eve., June 11.

WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176-194 Montague St.).

PARK (383 Fulton St.). Closed Mon. Eve., July 1.

HYDE AND BEHMAN'S (340-352 Adams St.). Closed Mon. Eve., June 3.

NOVELTY (Driggs Ave. and South 4th St.). Closed Mon. Eve., May 13.

GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.). Closed Sat. Eve., June 1.

PAYTON (Lee Ave., opposite Taylor St.). Closed Sat. Eve., June 15.

UNIQUE (194-196 Grand St.). Closed Thurs. Eve., May 9.

LYCEUM (Montrose Ave. and Leonard St.).

CRITERION (Fulton St., opposite Grand Ave.). Closed Tues. Eve., June 18.

AMPHION (437-441 Bedford Ave.). Closed Fri. Eve., May 31.

STAR (391-397 Jay St., nr. Fulton St.). Closed Mon. Eve., July 1.

COLUMBIA (Washington, Tillary and Adams St.). Closed Sat. Eve., May 18.

GAIETY (Broadway and Middleton St.). Closed Sat. Eve., May 25.

BIJOU (Smith and Livingston Sts.). Closed Sat. Eve., May 11.

MONTAUK (585-587 Fulton St.). Closed Sat. Eve., June 8.

PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.). Closed Sun. Eve., May 26.

ORPHEUM (Fulton St., Rockwell Pla., Flatbush Ave.). Closed Sat. Eve., June 15.

FOLLY (Graham Ave. and Debevoise St.). Now being completed.

AT THE THEATRES.

Knickerbocker—The Strollers.

A houseful of perspiring persons gathered at the Knickerbocker Theatre on June 24 to see the opening performance of The Strollers. It cannot be said that they received a reward commensurate with their fortitude in closeting themselves in a theatre on so torrid a night. Anon, or possibly even now, when the performance is over by eleven instead of twelve o'clock, there may be some who will find The Strollers provocative of pleasure, but the average observer of the premiere metaphorically kicked himself for not having gone to a roof-garden or to the beach.

There are two recent standards of comparison to which The Strollers may be put. Compare it with Sweet Anne Page, The Burgomaster, My Lady, and the Prima Donna—all of dire memory—and it comes out several lengths ahead. Put it alongside of San Toy and Florodora, and it is a glaring example of the mediocre and commonplace. Some ideas of what the public wants in the way of musical entertainment are queer. Humorous situations and dialogue apparently don't enter into the list of requirements at all: nor does a well constructed plot, however slight, nor music that is more than elemental jingle. No, the ingredients of a comic opera or musical comedy of American manufacture are generally an abundance of chorus girls; a reminiscent score, seasoned with rag time; a libretto studded with stale and vulgar jokes and horseplay *ad lib.* for the comedians. The Strollers comes pretty near answering these demands. Whatever humor there may have been in its German original, Die Landstreicher, has been deftly extracted in the translation, and the story is obtrusive, ordinary and dull. The prologue is devoted almost entirely to a long winded setting forth of the plot and suffers from a scarcity of music. The first act also is overweighted by plot, though the action is livelier. The best part of the performance is the second and last act, which is gorgeously and novelly set, and is devoted principally to a very pretty ballet of fans. If the rest of the performance had equaled this act it would be possible to say far more complimentary things about The Strollers.

Ludwig Englander's score reveals several attractive numbers, of which "Strollers Are We" and "Loretta" are the catchiest. The company is weak vocally, however, and the music might have had a much better rendering. The book, however, is the chief cause of offense in the production. It is a stupid book; an exhaustive book; a book full of jokes decrepit and jokes inane; a book that hasn't a bowing acquaintance with real wit. There are plenty, indeed, too many, of the Wilsonian brand of "gags," verbosely exaggerative. There also is rather too much of Mr. Wilson, who, though he has a role somewhat akin to his famous Cadeaux in Erminie, is not at his best in it by any means. Possibly it was the fault of the material, but at any rate Mr. Wilson's comicalities failed to excite much hilarity.

It fell to the lot of Edwin Fay to furnish the fun of the performance and to capture the actual hit. Mr. Fay had only a small opportunity, yet his ever droll clowning made the role of a drunken jailer shine more brightly than any of the others. Harry Gilfoil also scored with a consistent, artistic picture of a doddering old *roué*. Marie George, a charming picture in beautiful gowns, was sprightly and winning as a young person whose affections went to the highest bidder. Irene Bentley, as Mr. Wilson's companion stroller, had a part beyond her ability, for it is that rare bird, a low comedienne. Benjamin Howard made an excellent impression in a "straight" leading part, acting with gentlemanly polish and singing acceptably. Louise Lawton was attractive as Mr. Howard's sweetheart, D. L. Don accomplished little as a fire-eating Spaniard, and Wilmer Bentley and Harry Stuart were particularly tiresome as a brace of mashing lieutenants.

A large consignment of chorus girls marched and danced with vim and bounce. One of them, however, offended decency by her abandon, and the management would show wisdom in putting weights in her skirts and a curb on her legs.

At Other Playhouses.

CASINO.—Florodora continues its run, defying heat and time.

MANHATTAN BEACH.—The Circus Girl will continue until July 5, when The Geisha will be revived.

ON THE RIALTO.

Saturday afternoon. Temperature near the century mark and humidity a close second. The Rialto so hot that one wonders if the Sahara or Nevada deserts are worse. Too hot to dig up news. Any way, the Rialto is sterile in that respect this afternoon, for everybody's gone on a still hunt for a cool breeze. Look up and down Broadway and you're reminded of Goldsmith's "Deserted Village." Scarcely any one in sight. Now and again a perspiring pedestrian sneaks along the shady side of the thoroughfare, walking as slowly as possible. If the pedestrian is a man, ten to one his coat and hat, and maybe his collar, are off, and his face has a pulpy, crushed strawberry appearance. The shirt-waist man and eke the shirt and suspender man are having their innings, and the men who decline to defy conventionality in this way secretly envy them. But, oh, that the pajama man might have a chance!

The women, in their fluffy, transparent gowns, seem cooler, but unhappily there are but few. When one does saunter along, with a white parasol shading her face, and a costume of something white, soft and dainty, and a glimpse of a pretty neck and shoulders showing through, she appears the very spirit of Summer, conjured, perhaps, by a mystic necromancer from a glass of mint julep, or else she's Venus rising from the asphalt.

Speaking of asphalt, what an infernal torture it is in these torrid times. It dazzles the eyes, it bakes the feet, it catches the sun's rays and reflects them till the air above it boils. There's a deadly, monotonous calm about the asphalt, stretching as far as the eye can see, dusty, barren and dirty white. Flanked by lines of glaring, baking buildings, there's never a spot of nature's green to rest the eye and relieve the strain on the nerves of those that follow the scorching trail.

Go into any of the buildings where managers and exchanges have their offices. You'll find them echoing your footsteps. They've all gone to the beach or the mountains, or somewhere, over Sunday. All except a few that one spies toiling with routes and contracts. Wonder if any one's at the theatres? They're open, but it's too hot to look in. Four of them are running, not counting the vaudeville houses. It's cruelty to actors, but some theatre cranks are heat proof and must have amusement. Don't envy the actor who is playing—working is a better word—in such a temperature. It can't be pleasant to be compelled, by the requirements of a part, to tog out in Winter garb. And how the laundry bills run up! Three shirts and as many collars a performance make a big total at the end of a week. In The Strollers at the Knickerbocker Francis Wilson wears in one act an eccentric combination of evening clothes and frock coat, with an Inverness overcoat. Why he doesn't dissolve in such attire is something the audience wonders. But Mr. Wilson capers about indefatigably and doesn't seem to mind it. His shirt bosom and collar are made of some Harveyized, adamantine substance that is absolutely heat proof, and they are as rigid at the end of the act as they were at the beginning.

Pity the poor chorus girl in this weather. She has more than her share of troubles. It's bad enough to dress with a score of others in a little, stuffy room, but what's worse is to have to dance and march and countermarch and pose and look pleasant, knowing full well that your make-up is running down your face in a variety of rivulets till your physiognomy looks like a live broiled lobster. Mean time your hair is coming out of curl and your costume gets limp, but you've got to keep at it, and perhaps come around the next morning and put in several hours of rehearsal.

Out on Broadway the open trolley cars are tempting. Not only does one get a breeze while on them, but they carry one away from this accursed thoroughfare to pleasanter places. So, as there's nothing doing on the Rialto, let's escape.

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Not an hour from the Rialto by trolley, and still on Manhattan Island, lies one of the most delightful spots that the lover of nature could wish for. It is Fort Washington Park, that juts out into the Hudson at about One Hundred and Seventieth Street. The Amsterdam Avenue car takes one the nearest to the park, and after leaving the car at One Hundred and Sixtieth Street one goes straight west and turns at Broadway onto the Boulevard Lafayette, that runs along the hillside and gives a splendid view of the Hudson. This leads to the park, having entered which, one strolls along, through a dense woods, for some distance, till the end of the point is reached. Here is a cluster of rocks on which one can take a sun bath, while the cooling breeze from the river puts new life into one's veins. An endless panorama of water craft, from fine steam yachts to dingy canal boats, passes. For a background there are the Palisades, grand and majestic. The view up and down the river is beautiful, and on a clear day extends fully fifteen miles. There is good fishing from the rocks, and boats may be obtained nearby. If one doesn't want a sun bath one can sit back in the shade of the trees almost to the water's edge. A glorious feature is that this park hasn't been "improved." It is still as Nature made it, and hence far more lovely than it would be if man had tampered with it. One hears nothing of the city here. Instead there is the chirp of birds, the plash of the river and the soughing of the wind. And this is on Manhattan Island, less than one hour from Herald Square.

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One of the effects of the popularity of The Climbers has been to bring a flood of dollars to the proprietor of the Hermitage restaurant, near Bronx Park. The scene of the third act of The Climbers is laid at the Hermitage, and the quaint little place was pictured quite faithfully in the stage setting. One didn't see it in its most attractive attire, however, for the scene in The Climbers was in the Winter. It is in the Summer that the Hermitage is at its best. The little arbors in the yard are covered with vines, and in each arbor is a table with its white cloth shining spick and span, in contrast to the green that is everywhere. It is such a place as no American would conduct. Everything about it is essentially French. The proprietor, the waiters, the tasty table d'hote, the queer little games one plays after dinner, the leafy arbors, the charming simplicity of it all. Long before Clyde Fitch wrote a line of The Climbers the Hermitage was a favorite resort of many Frenchmen and a lesser number of Americans. But it remained for Mr. Fitch to give the restaurant far greater popularity. All this Spring and Summer it's been quite a fad for those who wish to be really "Bohemian" and who saw The Climbers to journey out to Williamsbridge and dine at the Hermitage. So great has been the crowd some Sundays that the Hermitage's rather modest commissariat has been overtaxed and late comers have been forced to depart hungry, though not thirsty. The old habitués have not relished this invasion, for the crowd interferes with their enjoyment of dinner. As delightful as ever, though, is the Hermitage on other nights. The patrons are comparatively few, and in peace and contentment one can discuss one's meal, sip one's wine, and linger over one's cognac and coffee, while day fades into twilight and twilight into night, and the gentle Bronx purls along and the frogs croak.

BROOKLYN'S SUMMER STAGE.

SATURDAY, June 29.

The torrid wave that rolled on this borough Wednesday not only wiped out the little life remaining in amusement offerings in town, but also demonstrated that it can be too hot even at the seashore for the prosperity of high-class diversions at Coney Island. The one there apparently being the least injured by a too fervid temperature was the Brighton Music Hall, where the attendance remained at the high figures noted last week.

The Augustin Daly Musical company continued The Circus Girl at the Manhattan Beach Theatre, where the same production remains until after the night of July 4, when The Geisha goes on for Friday and Saturday, and the succeeding week, A Runaway Girl being underlined for July 15.

The War in China is to rage every night in the Pain's Fireworks Enclosure at Manhattan, excepting Sunday. The old habit of omitting the exhibition on Monday evenings will not be followed this season.

Manager William T. Grover, of the Brighton Beach Music Hall, started his programme with Sinter's Marine Band of forty pieces in the Mignon overture of Ambroise Thomas, a selection from Planquette's Chimes of Normandy, and a melange of popular airs by Chattaway. Katie Allen, who is now doing a single turn, gave her first song in a demure Quakeress costume, amazing her auditors by her quick transition to the grotesque heedless dancer. Vernon, the ventriloquist, with his skillfully manipulated dummies caught laughs and approval galore from the many juveniles present. This ventriloquist's four-part singing is not only deftly executed, but betokens an unusual range of voice, a feature in which he outstrips his confreres. Jack Norworth repeated the favor he won several months ago, when first heard at Hyde and Behman's; his specialty in its originality, coupled with his good singing voice, making an attractive exhibit. Bert Coote, though announced to give a new act, fell back on the serviceable Supper for Two, which went to its customary approval, though probably almost all present had seen it many times. Irene La Tour and her intelligent dog Zaza scored at full value. While the act is not startling, it practically has the field to itself. The Yankee Comedy Four were replaced after Monday by Pauline Moran and her two bright "Picks," who caught on with all of their old force. Aurie Dagwell, retained a second week, displayed her sonorous, tuneful and well trained voice in "Dolly Grey" and "Annie Moore" to the satisfaction of all. The vitagraph brought the curtain down, just before which the Juggling Johnsons, now increased to six, in lieu of the former four, gave their lively-gaited specialty to great applause. For July 1 Manager Grover announces a Kiralfy ballet, The Birth of the Rose, taken part in by twenty dancers, in conjunction with John W. Ransone, Louise Gunning, Polk and Tresk, with Mrs. and Mr. Swicknad.

The Pan-American Girl continues on her sprightly way at Bergen Beach, where it looks as if Manager Percy Williams would find no other medium necessary this season.

The Star Theatre, for its forty-fifth and final week, had The Gay Girls of Gotham, their olio starting off with Lydia Hall, coon shouter; Miles and Raymond, the original Baby in the Cradle; Cliff Gordon, the German Alderman; Howard Sisters, acrobatic performers; Empire City Quartette, the tenor of which, if on his own account in a single turn, could unquestionably strike the bull's eye of popular favor; J. F. McCabe and Charles Sabine, with Mlle. Vera, as The Irish Contractors and their Typewriter; with Ford and Cantwell in song and dance, the whole concluding with Under Two Rags, a meaningless and inane title as it is applied. The hot wave reduced the attendance to a point that must have made the week unprofitable to all concerned. The Star's eleventh season began Monday, Aug. 29, with Wine, Woman and Song, being followed in order noted by the Broadway Burlesquers, Big City Sports, Victoria Burlesquers, The Ramblers, Bohemian Burlesquers, Imperial Burlesquers, Sam Devere's Troupe, Weber's Dainty Duchess, Reilly and Wood's Show, American Beauties, Fred Irwin's Big Show, Bowery Burlesquers, W. S. Bissell's Fads and Follies, Harry Morris's Twentieth Century Maids, Bryant's Australian Burlesquers, Rentz-Santley company, Bon-Ton Burlesquers, The Knickerbockers, Majestic Burlesquers, Weber's Parisian Widows, Manchester's Cracker-Jacks, A New York Girl, Sam Devere's Show (return), Vanity Fair, Broadway Burlesquers (return), Clark Brothers' Royal Burlesquers, The Gay Morning Glories, Reilly and Wood's Show (return visit, canceled after Monday matinee owing to strike of the White Rats, remainder of week occupied by house selection of talent), Sam T. Jack's Burlesquers, Mat J. Flynn's Big Sensation, The Utopians, The Social Maids, Trocadero Burlesquers, The Dewey Burlesquers, Fads and Follies (return), The Vagabonds, Bohemian Burlesquers (return), The Hot Air Club, Rose Sydell's London Belles, Dainty Paree Burlesquers, The Saratoga Chips, The Henry Burlesquers, The Innocent Maids, and The Gay Girls of Gotham. Eleven per cent. of the bookings were given a return date, Sam Devere's Show, Reilly and Wood's people, Broadway Burlesquers, The Fads and Follies, with the Bohemian Burlesquers, being the five organizations singled out for that distinction. Manager William L. Bissell takes his annual benefit on Monday night, July 1, when, if one-third of the features announced put in an actual appearance, the programme may be put down as a "hummer." The Star will be dark but eight weeks, as the reopening is fixed for Monday, Aug. 26.

From present indications the season of 1901-02 is likely to be earlier under way than any local one here within the past dozen years. The Summer dullness is to be dissipated at the end of the next nine weeks, for with but one exception, and that one may later fall into line with the others, the theatres of every kind announce their coming season to be in full swing not later than Labor Day, Sept. 2.

JUSTAND FAIR.

MATTERS OF FACT.

September 2, Fair week, is open at Bissel's Opera House, New Bremen, O.

The John E. Ince Amusement Company have in contemplation a circuit of parks within easy distance of New York. They have already secured Newman Springs Villa, at Red Bank, N. J., which they will open with a strong vaudeville bill on July 8. The open air theatre overlooks the Shrewsbury River.

William H. West's big Minstrel Jubilee will open its season at Bensonhurst-by-the-Sea, Brooklyn, on Thursday, July 25. The numerous performers engaged are called for rehearsals on July 15 and 17, at Ulmer Park Theatre, Bensonhurst.

Joseph Haworth says he has recently been annoyed through the representation of a former employe, who claims still to be employed by him, and that all contracts made last season have been fulfilled and there is no one who has the right now to represent him in New York.

Della Pringle and G. F. Adams recently played A Happy Pair at an entertainment given by Superba Temple, at Knoxville, Iowa.

Elsie de Tourney is writing a romantic drama with scenes laid in Germany. It is called Erica, and will be added to Madame de Tourney's repertoire next season.

Robinson's Opera House, a good paying popular price theatre in Cincinnati, O., stocked with abundant scenery, is offered for rent for next season by John D. Davis, of 414 Plum Street, that city.

"Theatrical," 96 West Mohawk Street, Buffalo, N. Y., will pay cash for good second-hand scenery suitable for a repertoire company.

Harry L. Newton and A. S. Hoffman have supplied material to monologue artists that has "caught on," and are also responsible for several sketches which are doing well in vaudeville.

Joseph Cusack played Ta-mo-nee in A Stranger in a Strange Land last season, and not only received commendation for his characterization, but his realistic and artistic make-up also won praise. His permanent address is care Actor's Society.

Gussie Hart has been kindly released from her contract with A Gambler's Daughter by Manager J. M. Ward. She is now at liberty for offers as eccentric character comedienne, and should be addressed at 253 West Thirty-third Street.

Pat Chappelle is now booking his comedy, A Rabbit's Foot, which had a successful season last year. Rehearsals begin the latter part of this month. Manager Chappelle also runs the Buckingham Theatre at Tampa, Fla.

The coming year will mark the fourth of the Boyle Stock company at Nashville, Tenn., and the artistic and pecuniary results have been highly satisfactory. Manager Boyle is in town booking for people for the Nashville company, as well as for his new stock company at the New Auditorium, Birmingham, Ala. He has office room at 1358 Broadway.

Phil Hunt has sold his opening week of Tennessee's Pardner to Manager Lothrop, of the Bowdoin Square Theatre, Boston, making the third certainty paid this attraction at that theatre.

Managers visiting this city and artists returning for rehearsals can find an ideal place of abode at the La Grange, 163 West Thirty-fourth Street. The Seaside Hotels, La Grange, Pasco, Patchogue, L. I., and Columbia, at Arverne-by-the-Sea, L. I., have booked a number of prominent theatrical guests. The hotels are under the personal management of George C. La Grange.

J. S. Berger has an excellent theatre site on Fulton Street, Brooklyn's busiest thoroughfare, that he will lease for a term of years to a responsible party. His address is 947 Bedford Avenue, Brooklyn.

Two of the Carter melodramas are offered to let by Lincoln J. Carter, Criterion Theatre, Chicago. The plays have scenery and paper complete.

Frank Netschert, who has supplied the floral decorations for several New York theatres, is prepared to furnish decorations of every description, and has issued a catalogue illustrating decorations he is capable of producing. He has offices at 129 Fifth Avenue, this city, also in Chicago at 185 South Clark Street.

Lillian Mae Crawford, after a season of forty-five weeks with Elroy Stock and four weeks in stock in Hoboken, may now be addressed at 252 West Forty-second Street.

To Rent for Rehearsals, two large halls.

Pianos furnished. Rent reasonable. Apply on premises or telephone 1851 Columbus. WEST SIDE LYCEUM, 258 St. and Broadway. Barney Bimberg, Mgr.

WANTED. Two first-class scenic artists Apply H. ARMBRUSTER & SONS, Columbus, O.

Wanted.

Farce-Comedy, about ten people. Address J. TAYLOR EWEN, Silver Lake Assembly, Wyoming Co., N. Y.

Edna Ewen.

Late My Friend from India. AT LIBERTY. Silver Lake Assembly, Wyoming Co., N. Y.

WANTED FOR SHAKESPEARIAN REPERTOIRE CO.: Light Juvenile, Light Comedian, Old Man, Low Comedian, Young Men for Bits. Also Young Lady for Small Parts. Address, stating experience, etc. Coaching if necessary. SHAKESPEARIAN, Mirror.

WANTED—Repertoire People. Good dressers on and off. State lowest salary first letter. Season 1901-1902, beginning July 14. Address P. MACK, Lyceum, Leadville, Col.

THE BEST THEATRE SITE on Fulton Street, Brooklyn, to lease, cheap. From 10 to 21 years. J. S. BERGER, Manager, 947 Bedford Ave., Brooklyn.

FOR SALE. Sparkling Vaudeville sketch for ingenue, changing to boy's disguise. Two characters. Also Irish sketch, style of Nawns. PHELPS & SHORT, 125 East 45th St., N. Y.

THE STOCK COMPANIES.

Division A of the F. F. Proctor Stock company put on H. A. Du Souchet's merry farce The Man from Mexico, originally made popular by William Collier and later exploited throughout the land by Walter E. Perkins. Charles S. Abbe was seen in the title-role and gave an acceptable performance, which extracted many laughs, although in no way comparable to the work of the aforementioned stars. Mr. Abbe, usually a capital character comedian, did not look the part as well as his predecessors, nor did he give to it the same note of almost pathetic helplessness. He appeared to be the sort of man who could get out of a scrape unaided, and this is not the point of the farce. Beatrice Morgan offered a splendid portrait of the worried wife, quite the best performance yet seen in the character, and her captivating personality added materially to the effect of her fine acting. Walter R. Seymour was an admirable Warden and L. P. Hicks was efficient as the Deputy Sheriff. The other players ranged from fair to tolerable. In the cast were Duncan Harris, Charles M. Seay, Cecil Magnus, Francis Justice, Frederic Courtaine, Julian Reed, Florida Pier, Clara Bickey, and Bernadette Bartlett. The farce was preceded by Clement Scott's excellent one-act drama, The Cape Mail, which served to show a splendid portrayal of the old blind woman by Eva Vincent. Others in this cast were Cecil Magnus, Frederic Courtaine, Duncan Harris, L. P. Hicks, Clara Bickey, Florida Pier, and Bernadette Bartlett.

Division B of Proctor's Stock company presented The Nominee at the Twenty-third Street Theatre last week. William Beckwith was cast for Jack Medford, originally played by N. C. Goodwin. Richard Cochrane misconceived Leopold Bunyon. George Friend gave an excellent performance of Colonel Murray. Carol Arden was quite charming and pretty as the wife. Kathryn Powell was unsuited to the role of the sister. The four others in the cast were Lucille Flaven, Bessie Lestina, Charles Hawkins, and Ralph Dean. The scenery and settings were good, but the stage-management was careless and the production without atmosphere. To Oblige Benson was put on before the play, with George Friend, Charles Hawkins, Ralph Dean, Estabrook Galloway, and Carol Arden. This week, Lend Me Your Wife and The Cape Mail.

Section D of the Proctor Stock company played The Private Secretary and The Old Musician at the 125th Street Theatre last week. Creditable work was done by Logan Paul, B. Lovatt Fraser, Robert Deshon, Brandon Tynan, Viola Fortescue, and Florence Leslie.

The last week of the Spooner Stock company's season at the Park Theatre, Brooklyn, was celebrated by an unusually strong double bill, A Happy Pair and The Daughter of the Regiment. In the first play the two leading characters, Mr. and Mrs. Honeyton, were assumed by Augustus Phillips and Edna May Spooner, respectively, and honors were evenly divided between them. Edna May Spooner's work was conspicuous for spontaneity, charm and a keen sense of refined humor. Augustus Phillips further demonstrated that comedy is really his forte by his capital performance. His facial expression and business were particularly good. The Daughter of the Regiment gave good opportunities to nearly all the cast and was handsomely staged. Cecil Spooner in Josephine had a soubrette role exactly fitted to her talents and made the most of it. She deftly mingled comedy, pathos and abandon, giving a delightful portrayal. Walter Wilson had a very good conception of the character of Sergeant Scalade, and added to his reputation greatly. Harry Dunkinson did well with his limited opportunities as Guillot. Edwin Curtis as the Duke gave a fine character bit; his make-up was notably good. Olive Grove got much comedy from the role of the Duchess, and Rita Villers made the Marchioness an imposing and distinguished personage. The minor roles were in the good hands of Ben F. Wilson, W. L. West, Edward Kelly, R. K. Spooner, and Jessie McAllister. A regimental drill and chorus by some supernumeraries and Cecil Spooner, Harry Dunkinson, and Walter Wilson scored heavily. Claude Thardo and Edna May Spooner contributed well liked specialties.

The season just closed has, for the length of its duration, been one of the most successful ever known in Brooklyn, and deservedly, for the plays, which have included Caste, Barbara Frietchie, The Butterflies, Because She Loved Him So, and last, but not least, That Girl from Texas, have for the most part been of a high order and the performances also. George Henry Trader and Robert Ransom, who have left the company, as well as Helen Nixon, should not be forgotten, as they did excellent work. Next season opens Sept. 2.

A benefit for George J. Davidge, treasurer of the Park Theatre, Brooklyn, was held last night at that house.

At the Baker Theatre, Rochester, N. Y., The Two Orphans, as presented by the Davis Stock company last week, again demonstrated the popularity of that old play. Amelia Gardiner and Iza Breyer scored as the orphans. M. L. Alsop as the Chevalier was excellent, and Henry Shumer scored as Pierre. A. C. Henderson as Jacques and James Cooper as Picard deserve mention.

After a very successful season of forty weeks the Hopkins Stock company closed at the Grand Opera House, Memphis, last week. A double bill was given, the balcony scene from Romeo and Juliet and David Garrick. Joseph O'Meara was cast as Romeo and Garrick, and acquitted himself admirably. A benefit was given to Local Manager A. R. Morrison June 27, when the company appeared in the farce Miss Fedora.

Frederick Sullivan, a nephew of the late Sir Arthur Sullivan, has inherited $10,000 by the will of his uncle. Mr. Sullivan is a member of the Bellows and Long Stock company, at Elitch's Gardens, Denver.

Mr. and Mrs. Priestly Morrison (Mary Horne) closed with the Alice Irving Stock company on Saturday, after a six weeks' engagement.

Sylvester Maguire's Criterion Stock company presented The Three Musketeers at the Metropolitan Opera House, in St. Paul, for the third week of their successful Summer season. In spite of record breaking hot weather business was good. Robert Drouet made a picturesque, dashing D'Artagnan, and scored a hit. May Buckley as Constance was sweet and pretty, and increased her list of admirers. Mr. Irving, Mr. Burkhardt, Miss Counties, and Mr. Jackson acquitted themselves creditably.

The McCullum Stock company at McCullum's Theatre, Cape Cottage, Me., presented Under Two Flags last week. It was considered the best production ever attempted in Summer stock. Stephen Wright won favor as Bertie Cecil and Louis Victor. Sylvia Lynden was a capital Cigarette, and Bartley McCullum achieved a success as Rake. Bert Lytell was seen as Berkeley Cecil, Lee Sterrett as Lord Royall, Robert Gaillard as the Marquis of Rockingham, Walter B. Woodall as Ben Davis, Aubrey Beattie as Ezra Baroni, F. Newton Lindo as Tom Chesterfield, Harry C. Stanley as Casmo Wentworth, Eva Randolph as Lady Genevieve, James J. Ryan as Colonel Chateauroy U. F. Canfield as Leon Ramon, Aubrey Beattie as Pierre Maton, Blanche Hall as Venetia, and Caro Gordon Leigh as Kittie O'Rourke, and Harry C. Stanley as a chasseur. Fanny Davenport, a child of seven years, made her stage debut with the company as Venetia in the prologue of Under Two Flags. Aubrey Boucicault visited Manager Bartley McCullum the opening week of the season at McCullum's Theatre and witnessed the performance of The Shaughraun. The next week he attended The Merchant of Venice.

The Majestic Theatre Stock company, Utica, presented Camille last week, with Kathryne Browne in the title part, Lawrence Grattan as Armand, Louis Albion as De Varville, Roy Atwell as Gaston, Leola Maye as Nanine, Kate Jepson as Madame Prudence, and Elizabeth Hunt as Nichette. The performance, that was under the stage direction of W. C. Masson, was well received.

Mortimer Snow and the Jacobs Theatre Stock company, at Harmanus Bleecker Hall, Albany, N. Y., presented A Gilded Fool and Moths last week to increased business. Mr. Snow as Chancey Short made an excellent impression. Frou-Frou and The Conquerors divide this week.

The stock company at the Gem Theatre, Peak's Island, Me., headed by Walter Edwards and Bertha Creighton, has been voted by the Portland papers the best that ever visited the island. The opening bill was A Bachelor's Romance, followed by Carmen for the second week. The season bids fair to be the most successful in the history of the theatre.

The Alcazar Theatre Stock company, San Francisco, last week revived Sapho, which continues, to be followed by The School for Scandal, with White Whittlesey, Edwin T. Emery, Barton Hill, Florence Roberts, George P. Webster, Marie Howe, and Paul Gerson in the cast.

Mittenthal Brothers' Aubrey Stock company, now playing at the Griswold Opera House, Troy, is meeting with success. Faust and The Irish-American Cousin formed the bills last week, and this week The Silver King is given for the first three days and The Red, White and Blue for the last three. The engagement will continue indefinitely.

Mittenthal Brothers' Aubrey Stock company is in its seventh and final week at the Bijou Theatre, Jersey City. Last week Lost in New York was well received, and, notwithstanding the warm weather, did a very good business. For this, the last week, a double bill is presented. The first half of the week Camille will be given and The Two Orphans the latter half.

It is reported that a stock company may occupy the Vendome Theatre, Nashville, next season.

Nellie Lindroth has signed with the Woodward Stock company, Kansas City, for next season.

The Los Angeles *Capital* published on June 15 a handsome supplement containing portraits of the members of the James Neill company, that opened a season at the Burbank Theatre, in that city, June 17. The *Capital* also published a bright story, "A Miscount," by Charles Aster Parker, manager of the Neill company.

Lester Lonergan has been engaged as leading man and Valerie Bergere as leading woman of the Columbia Theatre Stock company, Brooklyn, next season.

Helaine Hadley, of the Albee Stock company, at Keith's, Providence, paid a short visit to New York Sunday and yesterday, to make arrangements for the coming season. Miss Hadley has won much commendation in Providence by her excellent work in a variety of roles. She is a strong favorite with the audiences. In the near future Miss Hadley, assisted by her mother and sister, will give a reception at the Hotel Allen to the women theatregoers of Providence.

CONCERNING SUNDAY PERFORMANCES.

The Sabbath Committee, headed by William H. Hoppin, W. Wallace Atterbury, William Hubbell, and Theodore Gilman, got after the Sunday performances again last week and their counsel alleged that violations of the law had occurred at the New York Theatre, Feb. 3 and April 14; Proctor's Fifth Avenue, Feb. 10 and 24 and March 3; other Proctor theatres, Bon Ton Music Hall, Grand Opera House, Dewey Theatre, on March 10, and Hurtig and Seamon's, March 10 and 13.

Protest was made against the issuance of licenses to these houses. Police Commissioner Murphy referred the matter to Corporation Counsel Whalen, from whom the following interesting opinion was elicited:

I doubt very much if you have the power to revoke or annul a license granted by you. Section 1,476 of the Charter, which was invoked by the Sabbath Committee, to revoke the license granted to Sullivan and Kraus, provides for the revocation or annulment of a license by any judge or justice of a court of record, while section 1,481, which prohibits exhibitions on Sunday, makes a violation of the section a misdemeanor, subjects the offender to a penalty of $500 and provides that the violation shall operate to forfeit, vacate and annul and render void and of no effect any license which shall have been previously obtained.

It seems to me, inasmuch as the Sabbath Committee have, as claimed by them, the necessary evidence in their possession to secure either convictions for misdemeanors or forfeitures of those licenses, that they, as good citizens and members of that committee, should proceed either as they did in the Dewey Theatre case (whose license was revoked) or present the information to one of our city magistrates.

IN SUMMER PLACES.

Where Players Are Spending Their Vacations —Gossip of Seashore and Mountains.

ST. JAMES.

The latest at St. James, L. I. (which also is called Actorville, Thespianhurst, and Rialtoburg), is the Bohemian Club. It seems the proper thing nowadays for theatrical folk to get together and form a club, so the St. James player colony has fallen in line. The Bohemian Club, it is understood, is to be distinctly and unpainfully the real place. Tony Farrell, one of the original St. Jamesites, has given a section of property on the water front, and the Bohemians will erect thereon a clubhouse with a broad, shaded veranda, large, cool rooms, lockers for fishing tackle and bathing togs, and other conveniences. Appertaining to the club will be also a long dock and an anchorage for the members' boats. In short, it is intended to make the club an ideal Summer spot. Among the charter members are John Kernell, Jr., William Collier, Tony Farrell, Charles Bigelow, Frank McNish, Robert Bailey, Charles Burke, John Flatow, Bert Leslie, Frank Mayne, Van Rensselaer Wheeler, Frank Farrell, John Robinson, John Barton, Thomas Lewis, William Gray, George Nash, Harry McFayden, Thomas Garrick, Robert Campbell, Michael Becker, Thomas Evans, and Frank McNish, Jr. The club is going to organize a theatrical company this Summer and give various impressive demonstrations of dramatic art. The first demonstration will occur July 20.

HOT SPRINGS, ARK.

Among late arrivals here are Rose B. Mitchell, John Caughlan, Emma Barrett, Max Hurtig, manager Bowery Burlesquers; G. Paul Harrison, late of Viola Allen's company; Joe Oppenheimer, manager Miss New York; William Crowley, of West's Minstrels; Asinton, of Dunn & Waldron's attractions; Harry Ward and Carl Cameron, of Ward's Minstrels; Carrie Le Moyne, Mr. and Mrs. Jack Taylor, of the Krauss-Taylor company; George D. Mitchell, of the Pickwick Club; and the following members of the Braunig Dramatic company: William Powell, Louise Mitchell, Burt Wesner, Sol Braunig, Will Peters, Edith Pollock, Bert Gagnon, Charley Leekins, and Harry Crosby and Tommy Kress, of the Morton-Kress company.

PRINCE EDWARD'S ISLAND.

Among the actors summering at Bay Fortune, Prince Edward's Island, are Mr. and Mrs. Charles Plunkett, Charles A. Stevenson, C. P. Flockton, Herbert Millward, and Harry Warwick. J. C. Mullaly recently left Bay Fortune for Newport, R. I., to take charge of the concerts there.

NOTES.

Mr. and Mrs. Harry McFayden (Ruth Royal) have joined the actors' colony at St. James, L. I.

Edward Lester is at Allenhurst, L. I., for the Summer. He has charge of the entertainments at the Allenhurst Inn.

Billy Maurice leaves June 24 for Saratoga Springs, where he will open his new bathing establishment, the Old Red Spring.

George Hoey, stage director of Corse Payton's Theatre company, and George S. Fell, manager of E. E. Rice's When We Were Twenty-one company, are stopping at the New Mathewson Hotel, Narragansett Pier, R. I.

Inez Dean is summering at Greeley, Col.

Jules Murry and his family are spending the Summer at their cottage, Long Branch. Mr. Murry, however, is in the city daily looking after his attractions.

Mildred Holland has sailed for Europe. She will spend the Summer in different health resorts and will also visit London and Paris.

Among the theatre folk at and near the Delaware Water Gap are Mr. and Mrs. Creston Clarke (Adelaide Prince), Mr. and Mrs. Jimmie Barry, John Malone and Willis P. Sweetnam.

W. E. Horton writes from Mt. Clemens, Mich.: The arrivals of professional people during the past week were as follows: Della Fox, Harry Von Tilzer, Jean Schwartz, Mrs. Nat Wills, Frank C. Young, Bessie Devole, Mr. and Mrs. Jac Bernard, and Mr. and Mrs. Jack Burkie. The departures were Mr. and Mrs. Maurice Levi to New York, Kelly and Mason to Detroit. Frank C. Young and Bessie De Voie have signed for the coming season with the Hunting for Hawkins company, which will rehearse and open its season here in August. "Jolly Zeb," of the Zeb and Zaro Trio, was in town June 23, visiting friends. At Santiago, a Spanish-American war drama, put on by local talent, packed the Opera House June 20-23.

Mrs. Benjamin Bernard (mother of Sam, Dick, and Jac. Bernard) has been brought here for treatment. She was stricken with paralysis fourteen months ago, and it is the opinion of medical experts that the baths at this place will eventually restore her health.

A merry party of about twenty professionals chartered a yacht for a fishing trip June 23, and brought back all kinds, bass, pickerel, etc. I tried to find out how many were caught, but I couldn't, the figures varied. Aggie and Mamie Gilden are spending the Summer with Mr. and Mrs. Charles Sa-Van here.

Frank E. Morse has been at Ashland, N. H., for several weeks and will go shortly to Danvers, Mass., and thence to other resorts.

Mr. and Mrs. Thomas J. Keogh are spending their vacation on a farm in Maine. Lillian Mae Crawford has taken their town apartments until September.

Dan Daly will spend the Fourth with his family at Revere Beach, Mass.

Langdon McCormick, of Jepson and McCormick, has gone to his Summer home at Port Huron, Mich. His new cottage is called "Toll Gate Inn." It is patterned after the one used in his play of that name.

J. Frank Burke, who has been re-engaged as leading man with the Corse Payton Comedy company, will spend the month of July at the White Mountains.

Robert Elliott has gone to Cook's Falls, N. Y., to remain until rehearsals commence at the American Theatre.

Paul Gilmore, who spent a couple of weeks in Ohio, is now doing the Exposition at Buffalo.

Manager Ed N. McDowell and wife (May E. Cunard), of The Tide of Life, will be at Atlantic City the month of July.

Mr. and Mrs. Sheridan Block (Emma Field), who are now at East Orange, N. J., will leave next week for Cape Cod, Mass., to remain a month.

Sargent Aborn leaves to-day for short visits to Boston and Springfield, Mass., after which he will go to Winthrop Beach, Mass., to stay until the middle of August.

ENGAGEMENTS.

Oscar Dane, for Are You a Mason.

Hope Booth, by E. E. Rice, for the Columbia Theatre company, Boston.

Frank Sheridan, for Winchester.

Nannette Comstock, Margaret Fuller, Mrs. E. A. Eberle, Dodson I. Mitchell, Malcolm Williams and Walter Craven, to support John Mason in The Altar of Friendship.

Will W. Crimans, for Tennessee's Pardner. He is playing a Summer engagement at the Boyd Theatre, Omaha.

F. A. Tolver, as advance agent for William Bonelli in An American Gentleman.

Frederic Conger, who last season played Denke in The Christian, will go to the New Century Theatre, Newark, N. J., as light comedian under Charles E. Blaney's management.

GOSSIP OF THE DAY.

Photo by Hall's Studio, N. Y.

Above is a portrait of George H. Robinson, of William Collier's company, who attracted attention the past season by his performance of the reporter in On the Quiet. This is really Mr. Robinson's first season on the stage, though he has been identified with theatricals for a number of years. As a boy he managed a juvenile company that gave performances in the basement of his home in San Francisco at ten, twenty and thirty cents, and lasted for three years. After this Mr. Robinson entered Santa Clara College, where he had a greater chance to gratify his stage aspirations. This memorable old college can boast of the first complete stage and settings in California, and without the assistance of any costumer can produce any of the Shakespearean plays. It has graduated such well-known actors and writers as Henry Guy Carleton, Clay M. Greene and John T. Malone. From Santa Clara Mr. Robinson went to Stanford University and took up the study of law and the drama. He wrote a farce, The Conversion of Uncle, that was played by the Junior Class with success. At a Commencement Day entertainment he appeared in a skit on the same bill with N. C. Goodwin and Maxine Elliott, who played The Silent System. Mr. Goodwin offered him an engagement in Treadway of Yale, and Mr. Robinson came East to join him. Treadway of Yale was shelved, and Mr. Robinson took to writing sketches, among which were A Family Affair, The Spiritualist, The Elixir, Dick Burton's Rival and A Game of Con. He was then engaged for Mr. Collier's company and has been re-engaged for next season. At a moment's notice recently Mr. Robinson played the Duke of Carbondale in On the Quiet with excellent results. He will spend the Summer with his family in California.

Sadie Martinot's tour in Clyde Fitch's play, The Marriage Game, will open at the Broad Street Theatre, Philadelphia, Sept. 23, under the management of Louis Nethersole.

The Garden Theatre will open Sept. 9 with E. H. Sothern in Richard Lovelace.

Wedding Bells, a new romantic play, will be produced about Jan. 1, by Daniel R. Ryan and W. S. Bates.

T. M. Bixler, of the Viron Stock company, and Emma Barrell, of Malta, O., were married at Barnesville, O., June 22.

Caught in the Web will be managed by J. H. Dobbins and W. C. Elmendorf will be business-manager and will do the booking. The play is being rewritten and new scenery and a large company will be carried.

Amy Lee will star next season in a new play by a Philadelphian.

Maxin De Grosz has signed as musical director for Frank Dupree and company's The Wizard of the Nile. He is also writing the score of The Negus, the book of which is by Frank Dupree. The Negus will be produced early in October.

The Bostonians will open their season at Atlantic City Aug. 26.

While Madame Schumann-Heink was being driven to a steamer for Europe last Thursday her cab was hit by a trolley car and the horses ran away. Madame Schumann was not injured and caught her steamer.

Jule Walters will next Spring appear in Just Struck Town, a scenic comedy by Lawrence Russell. The production will be directed by the author, who will be associated with Mr. Walters in his revival of Side Tracked next season.

Virginia Drew Trescott has gone to visit friends in Chicago, and will stop en route at the Pan-American Exposition.

A. G. Delamater underwent an operation in Philadelphia last week.

The costumes and properties of Jack and the Beanstalk have been bought by H. L. Wilbur, and the extravaganza will be produced by the Wilbur-Kirwin Opera company next season.

Hollis E. Cooley, who has been ill for the past two months, is convalescing, and his doctors expect he will be about within a week or ten days.

Anna Marble, daughter of the late Edward Marble and recently on the staff of the Brooklyn *Eagle* and other newspapers, has signed with Kirke La Shelle to play the role of Lena in Arizona (Southern) next season.

Owing to the sudden illness of Jessie Sawtelle, Manager I. A. Sawtelle closed her Summer tour at Mahanoy City, Pa., June 27. Mr. and Mrs. Sawtelle will rest at Rochester, N. Y., until the opening of the Fall season, at Oswego, N. Y., Aug. 26.

The operation as performed on P. A. Paulscroft at the Post-Graduate Hospital, June 24, though very dangerous and difficult, was successful. Mr. Paulscraft hopes to be about in a few weeks.

George S. Probert, who succeeded Joseph Holland in The Brixton Burglary at the Herald Square, has been re-engaged by Sam S. Shubert to open next season in the same part. Later he will play the [illegible] in Mr. Shubert's production of [illegible], now a London success, which is expected to enjoy a New York run.

Alice Tooley and her sister, Gracie Hall, returned from a two months' visit to their mother in California [illegible].

Lillian M[illegible] will [illegible] Pleasant Beach, [illegible] its season June [illegible].

[illegible] Harbor company [illegible] Saturday.

THEATRES AND ROOF GARDENS.

Tony Pastor's.

The four Weston Sisters are heading the list, which includes also George B. Alexander, Lillie Western, Ford and Dot West, Nelson and Millidge, Loney Haskell, Frank O'Brien, Howe and Scott, Dailey and Vokes, Fostelle and Emmett, Nelson and Coleman, Daniel J. Harrington, the Huested Sisters, Frank B. Poynton, and the vitagraph.

Keith's Union Square.

McIntyre and Heath head the bill, presenting The Man from Montana. A special attraction will be the first presentation of a dainty Japanese sketch entitled A Flower of Yeddo, by Victor Mapes, staged and produced under personal direction of Dore Davidson. The cast includes X. L. Jelenko, Edith Fassett, Nettie Bourne, and Grace Gibbons. Others are Dixon, Bowers and Dixon, the Folly Trio, Adams and Bennett, Milt and Maud Wood, John Keefe, the Rousseau Brothers, Mudge and Morton, Harry Brown, the biograph, and the stereopticon.

Proctor's Fifth Avenue.

A section of the Proctor Stock company appear in Pink Dominoes and the curtain-raiser, Our Bitterest Foe. The vaudeville numbers are Charlotte Dundridge, Hilland and Wallace, De Lesta, and the kalatechnoscope.

Cherry Blossom Grove.

The new numbers are the Three Brooklyns and the initial performance of another Marwig ballet, The North Star. Harry Bulger returns to the roof after a brief absence down stairs. The holdovers are Little Tich, Dan McAvoy, Les Dumonds, Les Thereses, William Gould, Dorothy Morton, Ernest Hogan, Gehrue and Ford, Norma Whalley, Reno and Richards, Lilly English, Madge Fox, and Les Belles Cascadeuses.

Paradise Gardens.

The Three Merrills returned after an absence of a couple of weeks. The Five Nosses are the other newcomers. The holdovers are Eleanor Falk and chorus, Gillett's dogs, Johnson and Dean, the Molasso Salvaggi Troupe, the three Avolos, the three Yoscarys, the Gainsborough Octette, the Toozoonin Arabs, Satsuma, Hayes and Healy, the O'Meers Sisters, and Edna Birchall.

New York.

The stock company remain in the burlesque, The King's Carnival, which is preceded by an olio of vaudeville and ballet. In spite of the warm weather this theatre promises to draw crowds all Summer.

Koster and Bial's.

Charmion again heads the bill on the roof, with the Four Madcaps and other vaudeville numbers. Daily matinees are given in the music hall.

American.

The first week's bill at this roof garden began last evening. Artie Hall and Attie Spencer Koster are announced as features for the week, heading a representative vaudeville programme.

LAST WEEK'S BILLS.

Keith's Union Square.—Monroe, Mack and Lawrence appeared for the first time here in a hilarious sketch, How to Get Rid of Your Mother-in-Law, which went with such a gingery rush that the audience was fairly wearied with laughing when it was all over. For general information it may be advisable to publish the recipe for eliminating one's wife's mother. Dr. Rich has never seen his mother-in-law and doesn't want to. He has vowed that she must not enter his house. Mrs. Rich receives a letter saying that the old lady is coming for a long visit. Rich prepares for the defense of his property, but the mother-in-law arrives before he is ready to resist. She has a face that would check the impetuous momentum of the Empire State Express. Mrs. Rich devotes her entire attention to mamma, and Rich grows wrathful. His wife, he knows, is of a very jealous disposition, and so he thinks of a desperate scheme. Horrible as the task certainly is, he makes violent love to the old lady, and Mrs. Rich discovers them embracing, besides catching mamma smoking and drinking with Rich. This arouses her jealousy and the old lady is ordered away. Husband and wife are reunited and great joy sets in. The scheme looks feasible, but circumstances alter cases, and perhaps this rule would not apply in every instance. The act is a continuous laugh with a lot of funny lines and no end of absurdly comic business. Harry Mack as the mother-in-law was grotesquely amusing. Ned Monroe made a capital Rich, and Nellie Lawrence a spirited and comely Mrs. Rich. All acted with great dash and spirit. Hal Stephens was seen in a fine impersonation act, imitating a number of prominent people with considerable facility. The especial attractiveness of the act is in the neat manner of its working. A drop shows an interior with a fireplace over which is a picture frame. Mr. Stephens enters, seats himself by the fire and then vanishes, for the lights are all turned out. Immediately there appears in the frame a portrait of John Philip Sousa, thrown by stereopticon. This is followed by other pictures of the same composer. Finally a spot light shows up Mr. Stephens, made up for Sousa, and he imitates the famous bandmaster. So on through impersonations of a number of well known players, winding up with the sleep scene from Rip Van Winkle, as done by Joseph Jefferson. For this the drop is raised and the whole stage, beautifully set, is used. Then down comes the drop, the lights go out, only to reblaze in a moment and disclose Mr. Stephens by the fireplace as at the outset. The act is uncommonly effective and it is very well done, most of the imitations being excellent. Josie Sadler, assisted by Flora Finch, made her vaudeville debut in a sketch called Rosy, which was good at no time and was worst at its ending. It was a conventional servant girl affair, with lines of much dullness and no situations. Miss Sadler played a German slavey rather as if she wished she didn't have to, and made no definite impression. Miss Finch, on the other hand, drew a capital character sketch of a silly young house-mistress. If one had not known which was which it is eminently probable that Miss Finch would have been supposed to be the star of the act. A new ending should be devised at once, for the present ending is about as flat as might well be imagined. The Three Rio Brothers won much applause for their fine work on the rings. The Four Emperors of Music reeled off their time worn turn, which, however, has been enlivened in random spots by a few new things. Stanley and Jarvis had a good talking act that somehow seemed to amuse them more than it did the audience. Perhaps the act would be better if a few very ancient gags were omitted. Daly and Devere showed their servant girl sketch, duplicating in some ways Miss Sadler's act, which suffered by inevitable comparison with their breezy dialogue. The Lost River Quartette sang tunefully and made an admirable showing in a bad place on the bill. Mlle. Ringgold sang a few songs acceptably, and Willie Howard, a cheerful looking small boy, warbled a few other songs in fair style but too slowly. The two American Maes souked each other gaily and got some share of the favor. Haider juggled joyfully, the Averys contributed coon comedy, and the Nice Twins sang and danced. The biograph and the stereopticon did the rest. Good business.

Tony Pastor's.—The topline was a new sketch, At the Turf Inn, by Lena Bartlett Ditson, which served to exploit Frank Lane, Walter Turner, and Sadie Kirby. The scene is a private room in a restaurant at the Morris Park race course, wherein there presides a waiter who rejoices in the appellation of Corks. Jack Hummer arrives and engages the room for himself and a lady soon to appear. Hummer confides to Corks that he and his wife have quarreled because she will wear mannish clothes, and in search of solace he has put a "personal" in a newspaper, trusting to draw out an answer from some congenial feminine spirit. An answer has come that looks promising, and an appointment has been made for a meeting at the races. Corks extracts sundry hundreds of dollars from Hummer to place them on the ponies, and Hummer vanishes momentarily. Mrs. Hummer enters. She has taken a tack just like her husband's, and, of course, has answered his "personal" and has accepted the invitation without knowing whom she was to meet. Corks takes certain coin from her, too, and puts it all on a horse other than that on which he has staked Hummer's hundreds. Husband and wife meet to mutual horror just as the race is on. Mrs. Hummer's horse wins and the pair decide to blow in the winnings and never to quarrel again. It was a conventional, rather disjointed and seldom bright little play and it did not register a very strong impression. Mr. Lane played Corks in an easy Eugene O'Rourke sort of way, Miss Kirby was vivacious and enthusiastic as the wife, and Mr. Turner did perhaps as much as possible for Hummer. Linton and McIntyre presented their ever delightful sketch, A Doctor's Patience, with all its usual prodigious success. It is one of the neatest and cleverest acts of its sort, and anyhow it would have to be a mighty bad act that wouldn't be made notable by Leila McIntyre's bewitching beauty and Frank Linton's quaint humor. Blanche Ring sang three songs in fine style and made herself immensely popular, being one of the very few female vocalists who can make her audiences howl with patriotic effervescence and, the next moment, cause them to laugh uproariously at downright comic singing. Her intelligent work is always enjoyable. Sie Condit and Lillian Morey were seen again in their perennial hit, The Ties that Bind, which won its usual laurels. John E. Brennan and Florence Sinnott came along in a capital sketch, entitled The Irish Minstrel, which pleased the patrons and was heartily applauded. Nellie Burt and negro assistants did coon songs and dances and introduced no startling novelty except Miss Burt's amazing and discomforting pronunciation of the excellent word "kind" in the title line of her opening song. The word is not properly pronounced "keeyund." H. V. Fitzgerald offered his quick change act. He has elaborated the closing Cuban scene without lessening the crudeness that marks the whole turn. Sullivan and Pasquelena sang and danced tolerably and dealt out much unnecessary talk, chiefly in very bad taste. Master De Lisle showed much cleverness and dexterity in a neat juggling act. Others in the list were the La Velles, Cook, Boyd and O'Brien, McCarthy and Reina, Vernon and Kennedy, the vitagraph and the travel views. The number last named masqueraded under the new team name of "Many Lands and Many Climes." Business good, considering the weather.

Proctor's Fifth Avenue.—Division A of the stock company presented The Man from Mexico and The Cape Mail, which performances are reviewed in another column. The vaudeville element, holding forth between acts, was chiefly interesting for the local debut of Blanca Lyona, a comely and exceedingly talented violinist from Montreal. Miss Lyons' playing, delicate, sweet and musicianly, is as good if not better than anything of its sort in vaudeville and her presence is most attractive. The soft tone of her violin is a grateful relief after the harsh scraping that too often masquerades as violin work in this field, and one of her entrances while playing is quite the prettiest that could be fancied. Straight musical acts are not liked, as a rule, by vaudeville audiences, the people apparently feeling that they do not go to these theatres to hear concerts, and there is often an audible sigh of resignation when such a turn is announced. But if they were all like Miss Lyons this would not be so. She won the audience in a minute and held them captive until they had rewarded her with several calls. Arras and Alice repeated their former New York successes in their neat equilibristic stunts, Louise Sateur sang nicely, Fred W. Dunworth won out in clever tricks with coins and cards, Carney and Baker put in a trim song and dance turn, and the kalatechnoscope and travel views disported themselves during the remainder of the time. Good business.

Koster and Bial's.—Performances were given on the roof every evening and in the theatre each afternoon. Charmion, who held over, appeared only in the evening bills, however, and some good folk might have been pardoned for being fooled by the advertisements that seemed to have her in every programme. Her act remained the feature and was wisely moved along to the end of the bill to keep the people in. When she came on earlier, during the preceding week, there were many deserters after her act, and they missed some enjoyable numbers. They were quite like the mob that customarily climbs out at the seventh inning of a baseball game without a ghost of an idea what may be going to happen in a few minutes. Still, if there weren't all kinds of people in the world, maybe it would be hard for some of us to live. Derenda and Breen went well in their club juggling turn, which is prettily worked and offers many new and effective tricks. Stewart was applauded for a good cycle act that, while original in few of the tricks, deserved great credit for its novel opening. Instead of the traditional tramp make-up or the equally traditional dress suit, Stewart entered as a young man with a "morning after" feeling, mussed-up hair and dishevelled cutaway coat. Apparently he hadn't quite gotten over it yet, and this simulation made the best excuse in the world for the tumbling tricks that followed. He removed his coat for his later straight work and could improve his appearance for this by wearing a shirt-waist instead of a stiff "boiled shirt." Bessie Taylor Hickey sang some coon songs with a dialect that sounded like New England language. The Lawrence Sisters put in a sprightly song and dance and then added a few conventional acrobatics and a selection of rough tumbling that was neither pretty nor graceful. The World's Comedy Four sang excellently, displaying fine voices that harmonized most happily, but their accompanying lines were hardly of the nature of true comedy and there appeared no reasons for their make-ups or their actions. The Howard Brothers tinkled tunefully on the banjos and were heartily applauded. The one weak spot of their act was the rather labored announcements of the numbers, and they alone should not be criticised on this score, for nearly every banjo team has the same fault. Mlle. Latina did a little contortion work in a ponderous way, and the other entertainers were Stella Lee, Russell and Tillyne, Norma Wills, and Berry and Hughes. Good business.

Paradise Gardens.—Four acts new here opened last week—Caswell and Arnold, Satsuma, Hayes and Healy, the O'Meers Sisters, and the Mignani Family. The Mignanis closed after Tuesday's performance, having been unable, it is said, to get the orchestra and their own musical instruments in harmony. Maude Caswell and Arthur Arnold, the acrobatic girl and the clown, scored strongly in their fine act. Miss Caswell assuredly is one of the most remarkable of female acrobats, and no others can boast such a variety of difficult tricks, accomplished with such rapidity, lightness and ease. She is exceedingly graceful and magnetic, too, which, more's the pity, may not be said of all her sisters in this line of work. Her running forward somersault and her barrel jumping are unique feminine accomplishments. Mr. Arnold is a fine acrobat and a good clown, and his work also is done with wonderful ease and hustle. His barrel jumping feats, especially that done while blindfolded, are of the thrilling order. The act is neatly and tastefully dressed, splendidly worked and goes with snap and dash. Satsuma made a hit, too, in his clever juggling and foot balancing. The wind or else the lights seemed to hamper him in a few of his tricks, but he recorded a pronounced hit anyhow. Hayes and Healy won their usual share of the approval, just as they did a few days before at Koster and Bial's. The Mignani Family gave their barber shop musical act with good results barring the harmonic difficulties aforementioned, which let them out. The O'Meers Sisters contributed their startling tight wire work, which was applauded as when seen before at other local houses. The others in the list, all holding over, were Eleanor Falk and chorus, Johnson and Dean, Gillett's dogs, the Toozoonin Arabs, the Gainsborough Octette, the three Yoscarys, the three Avolos, the Molasso Salvaggi Troupe, Cook and Clinton, and Edna Birchall. The principal comedian of the bill is the orchestra leader, whose performance is one of the most amusing things of the season. Frequently he turns his back to the stage and views the audience with an air of patronizing dignity that is quite irresistible. But a vaudeville bill generally is not injured by the leader keeping his eyes on the stage, especially in musical acts. The business continues enormous.

Cherry Blossom Grove.—The big event of the week was the reappearance in this city of Little Tich, the diminutive English droll, who first came to our town on Oct. 24, 1887, at Tony Pastor's. The hit that he made then was repeated with emphasis on this occasion and he landed at once in the front rank of popular favor. He sang first a comic song in eccentric costume with an erratic dance that brought down even a roof audience. Then he introduced a Spanish song and burlesque bolero that were funnier than the opening number, for the absurd costume and the comic business with a refractory shawl were of a quality sufficiently hilarious to agitate the patrons in remotest corners of the roof, those strange persons who go to roof gardens seemingly to avoid seeing the performance. But his third and last number was the greatest hit. In a dingy frock suit, Tich showed up with a pair of shoes almost as long as he is high. The flip-flaps, trippings, dancing and other grotesque work accomplished with these reached a climax when he leaped into the air and, landing upon the tiptoes of the fabulous shoes, managed to strike a pose and stand there. Nothing more insanely ludicrous than this could possibly be fancied, and the tiny comedian, who looks not much longer than a presentable yardstick, had hard work to get away and secure a continuance of the bill. His hit was immediate and unqualified and in immense contrast to the reception that met Dan Leno in the same building a few years ago. Reno and Richards were other newcomers and went well in their acrobatics but not so well in the tiresome comedy business at the end of their act, which consumes a lot of time and amounts to nothing. Dan McAvoy elevated himself from the New York below stairs, and, assisted by Charles Prince and chorus, sang and danced effectively. The rest of the bill, all holding over, included Hills and Silviany, Dorothy Morton, Norma Whalley, Les Dumonds, William Gould, Madge Fox, Bedini and Arthur, Lilly English, Gehrue and Ford, Emma Carus, Les Malutzoffs, Bonita, Les Thereses, Ernest Hogan, Les Belles Cascadeuses, and a Marwig ballet. The effect of Bedini and Arthur's turn was measurably injured by a number of the ballet girls, who were permitted to stand in the entrances in plain view of the audience. Business immense.

Proctor's Fifty-Eighth Street.—Section E of the Proctor Stock company put on All the Comforts of Home, seen the week before at the Twenty-third Street, with admirable results. Between the acts May Yvonne scored agreeably in coon songs and dances, and Billy Heins proved an acceptable singing comedian. The kalatechnoscope and the travel views did their regulation noble service.

Proctor's 125th Street.—Section D of the Proctor Stock company presented The Private Secretary, preceded by The Old Musician, which performances are noticed in another column. The vaudeville features, as in recent weeks, were restricted to the kalatechnoscope and the travel views, which made their customary impression.

Proctor's Twenty-third Street.—The Nominee and To Oblige Benson, reviewed in another column, were acted by a section of the stock company. Between the acts were seen Ruby Dawson in mimic songs, Mlle. Carrie in her clever musical act, the kalatechnoscope and the stereopticon.

New York.—The insufferably warm weather did not seem to have any effect upon the big attendance that has characterized this theatre all the season. The stock company remained in Sydney Rosenfeld's burlesque, The King's Carnival, and there was a vaudeville olio ahead of this feature as well as a Marwig ballet. The burlesque is soon to be embellished by a new interpolated skit from the frolicsome pen of George V. Hobart, and there is in the air a rumor that Carl Marwig is scheming for still another novel ballet.

American.—The brief term of comic opera on the roof of this theatre ended abruptly last Thursday and vaudeville was put on Friday to fill out the week. The bill included the Burdock Sisters, Bertie Fowler, Myrtle Tressider, Frankie St. John, the Chamberlins, Frederick, Ardma O'Donohey, Louis M. Granat, and the vitagraph. Frank P. Murtha and William B. Jennys are managing the new venture.

THREE PROCTOR HOUSES CLOSE.

Proctor's Twenty-third Street, Fifty-eighth Street, and 125th Street theatres in this city closed suddenly after the Saturday evening performances. The Fifth Avenue Theatre and Mr. Proctor's houses in Albany and Montreal will remain open all Summer. The unprecedented spell of warm weather had affected the attendance at the closed theatres to such an extent that Mr. Proctor deemed it wise to refrain from further effort to fight against the insufferable heat. The three sections of the Proctor stock company playing this week at the Fifth Avenue, Albany and Montreal theatres will close on Saturday. The other three sections, resting this week, will resume work on Monday and play all Summer. Mr. Proctor means to reopen the closed theatres about Sept. 1.

WHO MAY BE OUT IN FRONT.

When yer to play a heavy er a lead,
An ongenoo, er joovenile, er such,
Go on an' do the best they seem ter need,
Yer best, may be, ain't anything too much.
No matter where yer playin', East er West,
Cut loose each time an' do yer neatest stunt—
Yer don't know when yer up agin a test,
Yer never know who may be out in front!

An' if perhaps yer doin' vawderville,
An' dealin' out an act yer think is great,
Don't let down if yer in the supper bill;
Don't be no worse at six than nine er eight.
Keep pluggin' at 'em good and strong and hard,
An' if it's up to yer, jes' bear the brunt,
No matter where yer may be on the card,
Yer never know who may be out in front!

Besides, the theatre ain't the only place
Where folks is keepin' track of other folks,
An' lookin' 'round fer them that holds the pace,
An' doesn't think that lives is only jokes.
It's best to act well off as well as on,
To allus do a clean an' honest stunt—
Yer never know what snap you'll pull upon,
Yer never know who may be out in front!

George Taggart.

THE PROPHET AND THE KING.

A COMPOSITE STORY OF THE OWNERS OF VAUDEVILLE, TOLD IN TIME THAT HE WHO READS MAY RUN.

The King said, "Bring in the prisoner!" They brought to him the Prophet of Variety, clean and sleek in saining robes, wenved by the tired sighs of jig dancers and glistening with the tears of child labor.

He waited with dapper insolence for the King to speak, thereby gaining advantage, also time to inspect the ends of gloves and vintage of hat, a habit acquired in early youth in Shady Land, a valley peopled with doers, noted as the birthplace of Business Principle and the burying ground of Mr. and Mrs. My Past Life.

The King, annoyed at his silence, frowned, and, coiling his jeweled forefinger over the ivory lion's head on his chair arm and narrowing his green eyes to slits, spoke. "We find, O Prophet," quoth he, "that the multitudes murmur; that you are blighting the minds of our populace. Heretofore, where they saw innocence and laughter, they now respond to double enders.* (See facts note). He will not speak," mused the King, drawing back a hovering smile with his lips. "Bring for him the screw chair." (Note: No variety prophet will talk business without his screw chair, for when he's not settin' in the chair he's settin' on the disciple and using the screw on his salary. The salary is a part of the disciple's anatomy which has a fuzzy covering called a lie and can never be seen by any other disciple; in fact, it has never been seen even by its owner in its full, rich blossom, for, by the time the Prophet's Incense Slinger gets his, and the Torch Bearer his, the Vellum Scratches theirs and the Pages its, the disciple gets the mangled rump.)

Seating himself, the Prophet evenly matched his stub-toed fingers and spoke in a peculiar muffled tone, a tone that would blend thirty into twenty in the receiving cell of the ear and push the quivering over the brink of ten less, and so intoned:

"O King, the symbols of my temples, built in white and gold, are purity and cleanliness. Yet one thing eludes me, O Ruler. Well have I laid my nets, long have I scooped the world to capture the burning desire of my life, the airy, fairy society pet—Her Majesty, The Correct Thing. For her sake I bring to my temples maidens of forty in starched throat bands and alpaca petticoats. I sit behind them—at their frown I lengthened all vestals' tunics and closed the slit at the side, at their look of perfect content, I have featured the athlete in his silken pink, only to be told by a virgin on the Christmas tablet that I had not approached the eighteenth antechamber to Her Majesty. So I leaned my ear to her purrings. She it was who assassinated originality with the pointed end of a narrow view and told me of Weber and Fields, The Maiden Ladies' Honor, where all good men go when they die. She it was who put me next to the decapitated society idol, but the warm multitude called upon her once, sized her up, and concluded she wasn't in their set, and departed, so here I again failed.

"As to the blight on the minds of the populace, why, only the other day I rebuked a disciple for the verses he has sung these many months. I also frowned down a scribe who told me Venus couldn't sing. I told him that any woman with a shape like hers could sing plenty good enough for my house, but——" and here the Prophet swelled himself, and, pressing the lobster under his vest, leaned forward. With a tone of fervor, accumulated by addressing favorites over the telephone, he added: "Never from the altars of my temples have the tales of Joseph Chontus, Lewis Carrolus, or Nat Goodwinus been told. I know they are high in favor in the lascivious temples of Legitimesis, but they can't spring them in my house."

The Prophet continued: "I beseech your Augustness to right me with the populace and help me in my search for Her Sublime Majesty, The Correct Thing." In answer, the King, raising his trailing-sleeved arm, smote the lacquered disk at his side. Immediately a tiny ring of smoke appeared, followed by a head on a platter with "Woodbury" etched in gold upon the forehead.

"Tell me, Slave to the Complexion," quoth the King, "why does this prophet fail in his quest for Her Majesty?"

The head opened its cherry lithographed lips and wailed, "Munyon, the White Dead man, knoweth." And it vanished.

At a sign from the King, Munyon stepped up to the Prophet and, taking a potatorine knife from his sash, cut a domino hung from the top of the Prophet's head, and holding it up to the King, lectured:

"Observe, Great Ruler, this domino hath two rosy sides, but the under part, which is the roof of the brain, has the tinge of chimney-linings. Therefore he is condemned never to know her ephemeral majesty at her zenith; he can approach her through the mouth of others, but he can never see Her Majesty, The Correct Thing, with his own eyes!"

"That is punishment enough," said the King. "Let the prisoner go!" Miss Norros.

EDGAR L. DAVENPORT'S SUCCESS.

Edgar L. Davenport has scored a very pronounced success in vaudeville. He made his debut in this field at the new Avenue Theatre, Detroit, on June 17, in Carroll Fleming's one-act play, Just a Man, and being assisted by Polly Stockwell, and George Schaeffer as stage-manager. The Detroit papers waxed enthusiastic over the playlet and declared that it is quite the prettiest piece in vaudeville, ranking with The Littlest Girl. The story is thus told by the Detroit *Free Press:* The scene is a kitchen at the top of a Mulberry tenement on a Winter's night. Jack Alderdice, a man of the world who thinks there is little worth living for, has seen the plaster model of a face which has struck him with its beauty and he has traced the original of it to the Italian girl, Checchina, of this tenement. He finds her, tells her that he has come to take her away from this poverty. She is overjoyed at his kindness and plans great things. But she must take the infant, and—Pedro. Alderdice assents and says he will send Pedro to school. Checchina discloses the fact that Pedro is not "her little brother," but her husband. The man of the world turns away dejected, and then suddenly the girl blazes forth in a fury and commands him to go, hurling her anger at him until he bows in shame. He acknowledges his mistake and leaves her, thanking heaven that there is still something in life worth living for. Mr. Davenport is fine as the calm, calculating man of the world, used to having his way; Miss Stockwell is splendid as the simple, light-hearted Italian girl, who turns in an instant upon the disclosure of an evil motive.

*Fougere, 114 B. C., uses "double entendre," but M. Cline, some years later, says "double ender," and, as she is the stronger, we cling to her version.)

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To Miss Winona Winters:

DEER MISS NONE—I here U R makin' an orful hitt with the immitashun of mee, an I amm glad uv itt. Well, sai, I wished U cud see watt hee's doin' 2 emm. onist. It's a frite.

Respickfullie yures, "JOE."

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"This is such a jolly, smart place, y'know."

COLD RECEPTION FOR A HOT A. A.

One of [illegible] the [illegible] [illegible] [illegible]

It is some time since Detroit has seen this actress, and Miss Coghlan's powers of attracting do not seem to be deteriorating with the swiftly passing years. Her very artistic handling of the role of the adventuress in the present piece is one to excite much interest. William Beech is a very able assistant to Miss Coghlan. George Fuller Golden created more fun and laughter than any one else on the bill and was forced by repeated encores to make a short speech, which he did in a few well chosen words, some of which were not very complimentary to the vaudeville trust. Kelly and Mason had one of those turns of theirs which few in their line of business could imitate, and to this was added the work of Probst, who was highly pleasing with imitations of birds, animals and things. Some wonderful acts on the slack wire were accomplished by Lampbon, among them being the breaking of glass balls with a rifle while suspended from the wire by his toes. A sketch by Dan Gracey and Ida Barnett called forth outbursts of laughter. Ellen Vetter did some mystifying stunts. The vocalist of the bill was Frances Curran.——Although the week 24-29 was a very hot one, Wonderland's patrons did not seem to be neglecting it, owing to two main reasons, the refreshing coolness of the house and the good entertainment provided. Marion Manola, who has not appeared in Detroit for half a dozen years, charmed every one with her sweet singing. Miss Manola received a very hearty welcome, and from appearances has completely regained her old time health and vigor, notwithstanding reports to the contrary. The American Novelty Dancing Quartette were neatly costumed, and one little tot, Cheone Pearl Fell, is truly a phenomenon. A. O. Duncan kept the audience on the laugh with his ventriloquial powers. Singer Midgely and Gertie Carlisle were clever. Galletti's comical monkeys were remarkably well trained, and the antics of the little animals proved no end of fun. John D. Gilbert did a talking act with many new jokes, and Zeb and Zarrow closed the bill with an acrobatic bicycle act.
A. FRANCIS.

BOSTDEAL., CAN.—The Strange Adventures of Miss Brown was given by the stock at Proctor's June 17-22. Wallace Erskine strengthened the good impression he made in Confusion. Marie Julie Taylor deserved a special word of credit for her excellent portrayal of Angela. Hilda Bilstrom did a capital piece of work as the girl from Demerara. Another division of the stock co. gave An Engagement and Caste 24-29. In the former, Ada Levick gave a clever sketch of an old negress, and Frank Bill, once a member of the Francais Stock, struggled nobly with the impossible hero, but the play is very bad. Caste as a whole was an excellent performance. Robert V. Ferguson was a capable if somewhat broad Eccles. William Kelly made a splendid D'Alroy, and one can hardly praise too highly Margaret Pitt's Esther. Claude H. Cooper did good work as Sam Gerridge, and Ada Levick made a stately Marquise. Augustus Balfour, as Hawtree, was rather colorless, and the same fault may be found with Natalie Brande's Polly. Ernest A. Forest, boy banjoist and xylophonist, is clever. J. Sidney Macy sang commonplace songs, and the kalatechnoscope filled out the bill.
W. A. TREMAYNE.

BUFFALO, N. Y.—Shea's Garden Theatre: Cool and fresh, this house continues to draw large audiences despite the outer warmness. The bill June 24-29 included the wonderful Cragg Family of acrobats, Hallen and Fuller in one of their dashing sketches, pretty Inez Macauley and clever Hal Davis in a funny farce, Billy Van in minstrel talk, Kittie Mitchell in songs and dances, Mr. and Mrs. Stuart Barrow, Mallory Brothers and Brooks, and the cinegraph. The Passion Play pictures were given at a special Sunday performance 30.——Court Street Theatre: The Devil's Daughter, one of the best drawing cards of the season, still pleases big houses and new songs and living pictures keep it constantly changing. Jordan and Welch, Hebrew comedians, joined 24. A concert was given by members of the band and Lampe's orchestra 23 and drew fairly.——New Academy of Music: Opening 1, with George Fuller Golden, Rose Coghlan and Louis Massen, and others.——Hale's Elmwood Avenue Tent Theatre: Vaudeville draws good crowds.——Vaudeville and balloon ascensions are drawing well.
FRANK B. WILCOX.

ST. LOUIS, MO.—Forest Park Highlands did a great business and had an excellent bill 23-29. Grace Van Studdiford, a resident of our city, was the headliner, and she received an ovation at every performance. Sam, Kitty and Clara Morton, Nat M. Wills, Warren and Blanchard, and Stella Mayhew made good. Week 30-6: Grace Van Studdiford, Genaro and Bailey, the Quaker City Quartette, the Rozinos, and Nat M. Wills.——Carroll Johnson, who has played at the Suburban from twelve to sixteen weeks each season of late years, was the headliner week 23-29, and was received in the same old hearty manner. Favor and Sinclair, and the Risley Family presented good acts. Week 30-6: Nelson Sisters, Sam, Kitty and Clara Morton, Smith and Campbell, Carroll Johnson, Techow's cats, and the ballet.——Manager Donovan has the following bill 30-6 at Manion's: Orling Nash, Emile Girdelier, Rossley and Rostelle, Thompson and Green, Adams and Gaffney, and a farce.
J. A. NORTON.

BEVERE, MASS.—Point of Pines (W. H. O'Neil, manager): The Four Otts, Eckhoff and Gordon, Alf. Holt, Adolph Adams, and Clemence, Grob and Clemence, June 22-29: an excellent bill to good results. For 30-6: The Three Shamrocks, La Porte Sisters, Berenda and Breen, and Edith Weil. Charles G. Kilpatrick, the one-legged automobilist, has been engaged for an indefinite season, opening 1.——Crescent Gardens (William H. O'Neil, manager): Excellent business continued at this resort 23-29 with Fitzgibbon, McCoy and Fitzgibbon, Mamie Remington, Sinetaro, Mabel Leslie and the Richards. For 1-6: Billy Van's Minstrels.——Items: At the Point of Pines 28 the actors from Crescent Beach played a game of baseball with the Point of Pines actors. The score was not made public, but there were no fatalities.—J. J. Shay, theatrical agent, is doing the press work for the Revere Steeplechase and Amusement Co., a new enterprise which opens at Revere Beach 4.
J. L. MURRAY.

ALBANY, N. Y.—The warm weather is causing people to seek outdoor amusements, and Albany is fortunate in having a resort on the river but a short distance from the city. Manager Weber has expended a large amount of money on Lagoon Island, and crowds of people go there daily. The vaudeville hall is under the direction of H. R. Nichols, who has been connected with the Gaiety Theatre here for years, and who knows how to suit the people, as is shown by the crowds that attend the performances. In addition to the attractions this season Manager Weber has engaged a female orchestra for twelve weeks under the direction of Anna B. Spencer, of Providence, R. I., which gives afternoon and evening concerts in the garden connected with the hotel. Local selections are given by Mr. and Mrs. William Hall, of Brooklyn, who are engaged for the season.
CHARLES N. PHELPS.

PROVIDENCE, R. I.—The regular season at Rocky Point opened June 30, and the various amusements drew a large crowd. The new Forest Casino was the chief attraction. It is situated in the woods near the beach, and a good ocean breeze is always in evidence. The bill 30-6 contained Lottie West Symonds, the Sisters Vivian, the Broadway Trio, Mr. and Mrs. Lynn Welcher, Ed F. and Rolla White, Larene Poyard, Monte Collins and Norma Wills. Marie Meader, Ramsden and Arnold, Edythe Wells, and Kate Dehl. The National Band, William E. White, leader, will give concerts during the day and evening throughout the season. The new Palm Garden and the Aquarania will open 4. Henry C. Salandri will again assist Manager R. A. Harrington in the management of this popular resort.
HOWARD C. RIPLEY.

CINCINNATI, O.—The Lagoon opened with a rush 29 and is entertaining enormous crowds. Notwithstanding the fact that the admission has been reduced all the attractive features of other seasons have been retained. Dorothy Studebaker heads the bill 29-6, while others who appear are Roberts, Hayes and Roberts, the Three Constantine Sisters, and William Houston.——The performers at Coney Island 30-6 include Yetta Peters, Joe and Lydia King, McIntyre and Rice, and Roger and Corrinne Imhoff.——The White Rats' bookings continue to be a feature at Chester Park. The bill 30-6 shows Flo Irwin and Walter Hawley in The Gay Miss Con, Pelot, the De Arville Sisters, Donohue and Nichols, and the Ladies' Tuxedo Band.
H. A. SUTTON.

WASHINGTON, D. C.—At Chase's New Grand 1-6 the attractive cards include the Trocadero Quartette, Mr. and Mrs. William Robyns in The Morning After, Cheviel, the Four McCanns, Kitty Fox, and the second and concluding week of Marcel's art studies, which have scored a great success.——J. H. Haverly's production of Sherman's mystifying Phantasma is a positive attraction at Glen Echo Park, where an extended stay was inaugurated 30. It is something unique in amusements.——At Cabin John Bridge the attraction 1-6 is the Battle of Santiago, presented by Immich's Military Band, and a detachment of the District National Guard.——The Lawrence Summer Garden makes no change in programme 1-6.
JOHN T. WARDE.

PHILADELPHIA, PA.—The only theatre now open in the Quaker City is Keith's, which, as usual, remains open all Summer, being so perfectly arranged and ventilated that the temperature is far below that on the street, and this fact being well known to the patrons, business continues up to the usual high standard. For 1-6: Robert Hilliard and co. in The Little Girl, Williams and Walker, the Four Emperors of Music, the Bright Brothers, the Lost River Quartette, Hanley and Jarvis, the Twin Nices, Fiske and Mc-Donough, Chalk Saunders, Hawley and Leslie, Tommy Baker, and the biograph.
S. FERNBERGER.

LOS ANGELES, CAL.—Orpheum (C. Pelton, manager): This house remains as popular as ever, as shown by good audiences June 24-1, when were seen Georgia Gardner and Joseph Maddern in Too Many Darlings, the Doherty Sisters, Hines and Remington in The Road Queen, Flatt and Sutherland, Spencer Kelly, P. Shelard, Allen Shaw, Henry Lee, and the biograph. This was Henry Lee's last week here.
SAM B. DEWEY.

NEW HAVEN, CONN.—Savin Rock Casino (Vion and Romano, managers): James G. Burton was featured June 24-29, and his monologue won an ovation. Another favorite card was Williams and Williams in their laughable skit, Linda and the Lady. John H. W. Byrne, cornetists; the Althea Twins, dancers; Anna Wilkes, and Gorman and Keppler, completed the bill.
JANE MARLIN.

MINNEAPOLIS, MINN.—The vaudeville bill at the Lyceum June 23-29 was one of the best ever seen here and made an emphatic hit. Al. Leech and the Three Rosebuds, Tom Nawn and co. in Pat and The Genii, the Delair-Debrimont Trio, Cherildah Simpson, Burton and Brookes, Moreland, Thompson and Amber, and Armstrong and Cassidy all contributed talking specialties.
F. C. CAMPBELL.

CLEVELAND, O.—The theatre at Euclid Beach Park continues to give good bills and is well patronized.——Buffalo Bill's Wild West turned crowds away at both performances 24. Ringling Brothers' Circus comes 1, and Forepaugh Sells' 16.
WILLIAM CRASTON.

SYRACUSE, N. Y.—Lakeside Theatre (A. A. Van Auken, manager): The Three Lelliotts and the O'Brien Trio contributed the best turns for the opening week of this house June 23-29, other good numbers were those of Mack and Daly, the Carrolls, and the Anderson Quintette.——Elmwood Park (Joseph Dunfee, manager): Bradford, Coster and Picks, Bijou Russell, Isabelle Rousseau, Davis and Wilson, Zella Clayton, and May Hamilton drew well 23-29.——Iron Pier (Joseph Dunfee, manager): Madden and Killenbeck, Mlle. St. Clair, Josephine Burns, Osborne and Daly, Izzie Kaufman, and Little Mabel attracted well 23-29.

NEW ORLEANS, LA.—West End (H. A. Ottmann, manager): Brooke's Chicago Marine Band closed here 22 and is replaced by Adolph Rosenbecker's Chicago Symphony Orchestra. The Pantzer Trio were the new features 24-29, and they are clever people. Charles H. Duncan and the vitagraph were additional attractions.——Item: Sam Pickett, supposed manager of the Southern Park Association, who managed a vaudeville attraction for three weeks at Milneburg, on Lake Pontchartrain, is said to have decamped for parts unknown 22, owing creditors here the amount of $1,500.

NORFOLK, VA.—Granby (Otto Wells, manager): Although the warm weather continues, there is a packed house at every performance. For 24-29 the Carl Damman Troupe were featured.——The Ocean View Theatre, a new house, opens 1-6 under management of J. K. Wells, with L. Joe Le Faucher as treasurer. Bill: Bijou Musical co. and Otis Harlan. The prospects at this popular resort have never been better.——Item: Never before have there been so many vaudeville performers about Norfolk. If you strike almost any man on his coat front the chances are you will hit a White Rat button.

LONDON, ONT.—Springbank Park (C. E. A. Carr, manager): The bill June 24-29 included Gourley and Lamonte, H. Randall, the Whalleys, and Lucy Munroe and Charles Sinclair in a particularly pleasing comedy sketch; business continues good.——Item: Professor Fletcher, who has been the pianist at Springbank Park, left 22 and Fred L. Evans and his Musical Society Orchestra have been engaged for the rest of the season. Mr. Evans was for years the leader of the Grand Opera House orchestra here.

SARATOGA SPRINGS, N. Y.—Gem (David W. Barnum, manager): Week 24-29: An excellent bill was presented by Flossie Grey, Irene Rousseau, Alice Willmore, Kathryn West, Michael Lydon, and Wilhelm Cohn; big business.——Kayderosss Park (Herman Smith, manager): The dancing season opened 24 in the pavilion and more than one thousand visited this delightful resort on the banks of Saratoga Lake. The vaudeville performances in the open air rustic theatre begin 1.

BANGOR, ME.—Riverside Park, Hampden: In consequence of the continued illness of some members of the Blumenthal Opera co. they were unable to appear and the park was opened June 24 by Flynn and Grant's Vaudeville Stars to good attendance. In the party were Kelley and Reno, Eloise Mortimer, Gorman and Proctor, the Harpers, and Ben Johnson.——Item: There have been many changes and improvements made on the grounds this season, so now the park is in good shape for a prosperous season.

FORT WAYNE, IND.—Casino: The Casino Summer Theatre was reopened June 23 under management of Heath and Maynard. The auditorium has been placed in excellent shape. A hundred large palms add to the appearance greatly and a score of large electric fans make for comfort. The opening bill included Hal Powell and Cairo Portello, Glen Burt, the Musical Kleists, Wheeler and Willard, the Prentice trio, and the cinegraph. Change of bill weekly.

JAMESTOWN, N. Y.—Celoron Theatre (Jule Delmar, manager): The best bill of the season thus far was seen June 24-29 with Hilda Thomas and Lou Hall in The Lone Star, Charles Leonard Fletcher, Winton, Polk and Tresk, Hamilton Hill, and Josephine Harvey; business excellent.——Item: Frank Buoman, of Buoman and Adelie, has purchased a beautiful cottage in this city, and they intend spending their summers here in future.

SAN FRANCISCO, CAL.—Orpheum: Bill 23-29: Ezra Kendall, Emily Lytton and Charles Bowser, Odell Williams and co., and Fatma and Smaun.——Chutes: For 23-29: Hopper and Hopper, Lester Reeves, Lee Ingham, the Tobins, Martinetti and Sutherland, and Baby Metzler.——Fischer's: Bill 23-29: Lillian Levy, Stanley and Walton, Arthur Parent, Chenowith, Charity Martin, Abramoff, and Murphy and Hart.

PORTLAND, ME.—Theatre (James E. Moore, manager): Hogan's Alley June 17-22, including Marriott and Rosella, Wickland, Watman and Lamb, Ed Begley, Carmella and Shirk, and Bertha Irwin. Business increases each week.——Riverton Park (Daniel E. Smith, manager): Season opened 17 with the New York Vaudeville Stars, assisted by the Boston Concert Band and Orchestra, to the old-time capacity.

QUEBEC, CAN.—Tivoli Gardens (A. A. Charlebois, proprietor; E. W. Varney, manager): Opened its third week June 24 to splendid business with the following: John Le Clair, the Mecker-Baker Trio, Gilbert's goats, Mlle. Armanta, and Harriett Keys. For 1-6: Labelle's dogs, the California Trio, Ramza and Arno, the Robinson Sisters, Campbell and Don, Gilbert's goats, and Harriett Keys.

ROCHESTER, N. Y.—Ontario Beach: Everything is humming at the Auditorium. The ohio June 24-29 includes Jennings and Adams, Louis Eavier, Laroux and Davis, Fred Seward, Marie Lawson, Billy Warfield, and the De Fontis.——At the Pavilion the attractions 24-29 are Joe and Grace Lewitts, Billy Klein, Otto Brothers, Armita Esmond, and Frances Ward.

POUGHKEEPSIE, N. Y.—Byron Spaun's Vaudeville co. (Gordon Wrighter, manager) under canvas, June 17-22 pleased good business. In the bill were Mr. and Mrs. Byron Spaun, Little Freddie Lazelle, Whitely and Bell, Ada Jones, Farrell and Planty, Clarence Bidwell, and Delmon and Oneida. The engagement was extended 24-29 to continued good business.

MANSFIELD, O. Lake Park Casino (E. R. Endly, manager): Odell and Perry, Whiting and Whiting, J. C. Nugent and co., and Spoor's kinodrome June 24-29. Good business. For 1-6: Forrester and Floyd, Dan Cato, Miss Redmond, Barth and Fleming, and H. E. Boyd.

WILMINGTON, DEL.—Shellpot Park Theatre (William L. Docksader, manager): John Starr, Harry and Sadie Daly, Baby Beatrice, Professor Sherman, the Gregsons and Deeds Brothers June 24-29; good crowds were pleased.

ATLANTA, GA. Lyceum (R. Coley Anderson, lessee and manager): Week June 17-22: The Brothers Damm, Bertie Fowler, Little Doris and co., George Mack, Joe and Nellie Doner, and the vitagraph; large business.

SOUTH FRAMINGHAM, MASS. Waushakum Park: Manhattan Vaudeville co. June 24-29. In the bill: Morrell and Evans, Mortimer and Darrell, the Tennis Duo, Jessie Millar, and Polly Allison. The Broadway Favorites 1-6.

RICHMOND, VA. Casino (Jake Wells, manager): Bill 1-6, Alexander Kearney, Donald Erine and co. in Hearts, Maude Caswell and Arthur Arnold, the Aglos Trio, the Andalusians, the Clipper Quartette, and the vitagraph.

READING, PA. Sarsonia Park Pavilion (O. S. Geiger, manager): The Ideal Vaudeville Stars June 24-29. Offer Lester and Jermon, Tommy and Laura Harris, Renzette and Rehir, and Cave and Green. Large houses. Fair performance.

UTICA, N. Y. Summit Park (Street Railway Co., proprietors): The Boston Novelty co. attracted large crowds and gave pleasing performances June 24-29. Bill included Madame Marquette, Klein and Clifton, Little and Pinkham, Henry T. Waite, and the Nolets.

STAUNTON, VA. Highland Park (E. D. Opperson, manager): For June 24-29: Manley and Rose, Gollando, Rita Curtis, and Leon and Adelaide. Business good.

MADISON, WIS. Summer Theatre: The three Patricolas, Shaffer and Kayne, Grace Mansdell, Rogers and Hebert, Albion Brothers, and Jack Burch. Business excellent.

VICKSBURG, MISS. Park: Reopened 23. Bill for week: Lepage Sisters, Charles Colville, Harriette McBride, Loraine and Hamell, Maud Woolford, and Barry and Cross; large audiences.

MIDDLETOWN, CONN. Lakeview Park (W. Chapman, superintendent): Fredo and Forrest, Wilson and Leicester, the Brittons, and the Zerbos drew large audiences and gave satisfaction 24-29.

KINGSTON, N. Y. Park Pavilion (Frederick Wright, manager): Fair sized audiences saw Frederick's mind reading, Dutcock's animals, Pierce Japan Boys and Bacon, and Charles Fox 24-29.

BINGHAMTON, N. Y. Rose Park (C. P. E. Clark, manager): The Kitamura Japs drew large houses 24-29.

GALION, O. Speeatum Park Casino (Harry Shunk, manager): La Bell and Williams, Rose Kasten, and Mlle. Garretts 24-29.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams and Bennett—Keith's, N. Y., 1-6.
Adams and Gaffney—Manion's Park, St. Louis, June 23-6.
Aglos Trio—Casino, Richmond, 1-6.
Agoust Family, The—Masonic Temple, Chicago, June 30-6.
Albertus and Bartram—Palais de Ete, Brussels, Belgium, 1-30.
Alexander, George B.—Pastor's, N. Y., 1-6.
Allen, Kitty Fox—Chase's, Wash., 1-6.
Almonte, Dumont—M. H., Boston, 1-6.
Ameta, Mlle.—Chicago O. H., June 30-6.
Andalusians, The—Casino, Richmond, 1-6.
Arminta, Mlle.—Keith's, Boston, 1-6.
Aug, Edna—Academy of Music, Buffalo, 1-6.
Avolos, Three—Paradise Gardens, N. Y., June 10-6.
Baker, Tommy—Keith's, Phila., 1-6.
Barth and Fleming—Lake Park Casino, Mansfield, 1-6.
Belles and Beaux Octette—Electric Park, Baltimore, 1-6.
Bennett and Rich., Rockaway Beach, N. Y., June 24-Aug. 16.
Barnes, Joe—Chase's, Wash., 1-6.
Blake, Harry and Flora—London, June 17-13.
Boston Comedy Four—Bay City, June 30-6, Lake Erie Park and Casino, Toledo, 7-13.
Boyd, H. E.—Lake Park Casino, Mansfield, 1-6.
Bradford, Carter and Pickaninny—Iron Pier, Syracuse, 1-6, Woodlynne Park, Camden, 8-13.
Brennan, John E.—Columbus, O., June 30-6, Toledo, 8-13.
Bright Bros.—Keith's, Phila., 1-6.
Broadway Trio—Rocky Point, Detroit, June 30-6.
Brooklyns, Three—Cherry Blossom Grove, N. Y., 1-6.
Brown, Harry—Keith's, N. Y., 1-6.
Bulger, Harry—Cherry Blossom Grove, N. Y., 1-6.
Burchall, Edna—Paradise Gardens, N. Y., June 17-6.
Burke McEvoy—Wenonn Beach Park, Bay City, June 23-6, Riverside Park, Saginaw 7-13.
Burkhart, Lillian—Farm, Toledo, June 30-6.
California Trio—Tivoli Gardens, Quebec, 1-6.
Campbell and Don—Tivoli Gardens, Quebec, 1-6.
Caswell and Arnold—Park, Richmond, 1-6.
Cato, Dion—Lake Park Casino, Mansfield, O., 1-6.
Century Four—Lagoon, Cincinnati, June 30-6.
Charmion—K. and B., N. Y., June 24-6.
Chevriel—Chase's, Wash., 1-6.
Circus, Carrie—Empire, London, May 5-1.
Clayton, Jenkins and Jasper—Casino, Toledo, June 30-6.
Clipper Quartette—Casino, Richmond, 1-6.
Coghlan, Rose—Academy, Buffalo, 1-6.
Collins and Wells—Rocky Point, Detroit, June 30-6.
Constantine Sisters—Lagoon, Cincinnati, June 30-6
Cotrely, Emma—M. H., Boston, 1-6.
Courtney, Maude—Farm, Toledo, June 30-6.
Crawford and Stanley—Academy, Buffalo, 1-6.
Cressy and Dayne—Sunapee, N. H., June 17—indefinite.
Cullen, James H.—Shea's, Buffalo, 1-6.
Curran and Milton—Chicago, 1-7, Omaha, 8-27.
Dahl, Kate—Rocky Point, Detroit, June 30-6.
Dailey and Vokes—Pastor's, N. Y., 1-6.
Damman, Carl, Troupe—Chicago O. H., June 30-6.
Day, George W.—Chicago O. H., June 30-6.
Delaro, Hattie—M. H., Boston, 1-6.
Delmar Trio—M. H., Boston, 1-6.
De Novas, The—Chicago O. H., June 30-6.
Deonzo Brothers—Shea's, Buffalo, 1-6.
Derenda and Breen—Point of Pines, Revere, Mass., 1-6.
De Witt, Harry L.—Standard, Kansas City, June 30-6.
De Witt—Olympia Park, Joplin, Mo., June 23-29, Fairmount Park, Kan., 30-6.
Diana—Scimpost Theatre, Schenenigen, Holland, July and August.
Diard, Mlle. Fatmah—M. H., Boston, 1-6.
Dixon, Bower and Dixon—Keith's, N. Y., 1-6.
Dooley and Kent—Wonderland, Detroit, June 30-6.
Dougherty, Hughey—M. H., Boston, 1-6.
Douglas and Ford—Casino, Toledo, June 30-6.
Doyle and Granger—M. H., Boston, 1-6.
Duffy, Sawtelle and Duffy—Chicago O. H., June 30-6.
Duke and Harris—Masonic Temple, Chicago, June 30-6
Eldridge, Mr. and Mrs.—Academy, Buffalo, 1-6.
Emperors of Music, Four—Keith's, Phila., 1-6.
English, Lilly—Cherry Blossom Grove, N. Y., 1-6.
Ethardo, Naomi—Avenue, Detroit, June 30-6.
Evans, May—Wonderland, Detroit, June 30-6.
Everhart—Avenue, Detroit, June 30-6.
Falardo—Masonic Temple, Chicago, June 30-6.
Falke, Eleanor—Paradise Gardens, N. Y., June 10-6.
FAVOR AND SINCLAIR—Lake Erie Casino, Toledo, 7-13.
Ferraris, Four—Masonic Temple, Chicago, June 30-6.
Fields, W. C.—The Tower, Blaespool, England, 1-27.
Fiske and MacDonough—Keith's, Phila., 1-6.
Fletcher, Charles Leonard—Wonderland, Detroit, 1-6, Orpheum, San Francisco, 14-27.
Flora, Miss—Farm, Toledo, June 30-6.
Folly Trio—Keith's, N. Y., 1-6.
Ford and Cantwell—M. H., Boston, 1-6.
Forrester and Floyd—Lake Park Casino, Mansfield, 1-6.
Fostelle and Emmett—Pastor's, N. Y., 1-6.
Fox, Della—Avenue, Detroit, June 30-6.
Fox, Madge—Cherry Blossom Grove, N. Y., 1-6.
Frank and Don—Keith's, Boston, 1-6.
Frayne and Evans—Casino, Toledo, June 30-6.
Gamsborough Octette—Paradise Gardens, N. Y., June 10-6.
Gallando—Electric Park, Baltimore, 1-6.
Gardner and Maddern—Orpheum, Los Angeles, June 23-July 6.
Gardner Brothers—Casino, Toledo, June 30-6.
Gavin and Platt—Waushakum Park, South Framingham, Mass., 1-6, Hong Lake, Woonsocket, 8-13.
Gehrue, Mayme, and John Ford—Cherry Blossom Grove, N. Y., June 17-6.
Genaro and Bailey—Forest Park Highlands, St. Louis, June 30-6.
Gilbert's Goats—Tivoli Gardens, Quebec, 1-6.
Gillett's Dogs—Paradise Gardens, N. Y., June 9-6.
Girard and Gardner—Chicago O. H., June 30-6.
Girdelier, Emile—Manion's, St. Louis, June 30-6.
Glassford, Henry—Brighton Beach, 1-6.
Glenroy, James Richmond—Nahant, Mass., 1-7.
Golden, George Fuller—Academy, Buffalo, 1-6.
Gorman and Miner—Chicago O. H., June 30-6.
Gould, William—Cherry Blossom Grove, N. Y., June 17-6.
Grierson Sisters—Chicago O. H., June 30-6.
Gunning, Louise—Brighton Beach, 1-6.
Hadbura Family—Wonderland, Detroit, June 30-6.
Hall, Arth—American Roof, N. Y., 1-6.
Hanley and Jarvis—Keith's, Phila., 1-6.
Hanlon and Singer—Chicago O. H., June 30-6.
Harrington, Daniel J.—Pastor's, N. Y., 1-6.
Haskell, Loney—Pastor's, N. Y., 1-6.
Hawaiian Queens, Three—Academy, Buffalo, 1-6.
Hawkins, Neale—Chicago O. H., June 30-6.
Hayes and Healey—Paradise Gardens, N. Y., June 24-6.
Hedrix and Prescott—Keith's, Boston, 1-6.
HERRMANN, ADELAIDE—International, Niagara Falls, 1-7.
Hewitts, Two—Midsummer Carnival, Princeton, Ind., June 30-6.
Hickey and Nelson—Electric Park, Baltimore, 1-6.
Hogan, Ernest—Cherry Blossom Grove, N. Y., June 17-6.
Hooker and Davis—Chicago O. H., June 30-6.
Houston—Lagoon, Cincinnati, June 30-6.
Howe and Scott—Pastor's, N. Y., 1-6.
Howley and Leslie—Keith's, Phila., 1-6.
Huested Sisters, The—Pastor's, N. Y., 1-6.
Hungarian Gypsy Band—Chase's, Wash., June 10-6.
Jacklin and Ingram—Casino, Youngstown, 14-20.
Johnson and Dean—Paradise Gardens, N. Y., June 10-6.
Johnson, Carroll—Suburban, St. Louis, June 23-6.
Kaston, Rose—Casino, Toledo, June 30-6.
Keefe, John—Keith's, N. Y., 1-6.
Kelly and Mason—Farm, Toledo, June 30-6.
Keys and McDonald—Casino, Toledo, June 30-6.
Keys, Harriett—Tivoli Gardens, Quebec, 1-6.
Kilpatrick, Charles G.—Point of Pines, Revere, Mass., 1-6.
Kiralfy's Ballet—Brighton Beach, 1-6.
Koster, Attie Spencer—American Roof, N. Y., 1-6.
La Porte Sisters—Point of Pines, Revere, Mass., 1-6.
Latell, Ed—Masonic Temple, Chicago, June 30-6.
Latimore and Leigh Bristol, Tenn., 1-6, Rivermont Park, Lynchburg, Va., 8-13.
Lavelle's Dogs—Tivoli Garden, Quebec, 1-6.
Leach, Al, and the Three Rosebuds—Masonic Temple, Chicago, June 30-6.
Lefebre Saxophone Quartette—St. Louis, 7-13.
Leonard and Holden—Farm, Toledo, June 30-6.
Les Belles Cascadeuses—Cherry Blossom Grove, N. Y., 1-6.
Les Diamonds—Cherry Blossom Grove, N. Y., June 17-6.
Les Theresas—Cherry Blossom Grove, N. Y., June 17-6.
Lewis and Ryan—M. H., Boston, 1-6.
LINTON AND WINTHROP—Auditorium, Atlantic City, 1-6, M. H., Brighton Beach, 8-13.
Little, Mr. and Mrs. Neil—Fall River, 1-6.
Little Edna—Avenue, Detroit, June 30-6.
Little Tich—Cherry Blossom Grove, N. Y., 1-6.
Lucas, Cecilia—Masonic Temple, Chicago, 7-13.
Lost River Quartette—Keith's, Phila., 8-13.
Louie Sisters—Casino, Toledo, June 30-6.
Mabie, Dan—Cherry Blossom Grove, N. Y., June 24-6.
Madden Family—Chase's, Wash., 1-6.
Mahoney, John C.—Casino, Terre Haute, 1-6.
Mahr, Bob and Eva—San Souci Park, Chicago, June 30-6.
Malcolm and Heath—Keith's, N. Y., 1-6.
Manley, Rose, and Brooks—Celoron, Jamestown, 1-6.
San Souci Park, Chicago, 7-13.
Manning and Davis—Keith's, Boston, 1-6.
Manola, Marion—Shea's, Buffalo, 1-6.
MANSFIELD AND WILBUR—Shea's, Buffalo, 1-6.
Mapes, Victor—Keith's, N. Y., 1-6.
Marion and Dean—M. H., Boston, 1-6.
Marsh and Sartelle—Manion's Park, St. Louis, June 30-6.
Marvelous Martells—Shea's, Buffalo, 1-6.
Marwig, Carl—Cherry Blossom Grove, N. Y., 1-6.
Maximilian and Scheff's Circus, Dresden, June 30-6.
Meador, Marie—Rocky Point, 1-6.
Merrills, Three—Paradise Gardens, N. Y., 1-6.
Mest and Goodrich—Pastor's, N. Y., 1-6.
Molasso, Salvaggis, Trio—Empire, Cardiff, June 17-6.
Monroe, Mack and Lawrence—Colonial, June 17, Chicago O. H., 8-13.
Moore and Lessing—Keith's, Boston, 1-6.
Morris, Mrs. Felix—Avenue, Detroit, June 30-6.
Morton, Dorothy—Cherry Blossom Grove, N. Y., 1-6.
Morton, Sam, Kitty and Clara—Suburban, St. Louis, June 30-6.
Mosher Trio—Academy, Buffalo, 1-6.
Madge and Morton—Keith's, N. Y., 1-6.
Murray, Elizabeth M.—Avenue, Detroit, June 30-6.
Musical Johnsons—Lafayette, Buffalo, 1-6.
Nash, Orling Manion's Park, St. Louis, June 30-6.
Nelson Sisters—Suburban, St. Louis, June 30-6.
Nelson and Coleman—Pastor's, N. Y., 1-6.
Nelson and Milledge—Pastor's, N. Y., 1-6.
Nessen, Beattie and Nessen—Keith's, Boston, 1-6.
NIBLO, CHED—Palace Theatre, London, indefinite.
Nobles, Milton and Dolly—Academy, Buffalo, 1-6.
Norman, Mary Maxine—Temple, Chicago, 14-20.
Nossos, Five—Paradise Gardens, N. Y., 1-6.
O'Brien, Frank—Pastor's, N. Y., 1-6.
Olympia Quartette—Keith's, Boston, 1-6.
O'Meers Sisters—Paradise Gardens, N. Y., June 24-6.
ORRIL, ADELE, PARKS—Auditorium Pier, Atlantic City, June 24-6.
Palmer, Lew—Chicago O. H., June 30-6.
Partellos, The—Eastport, Me., 1-6, Salem, Mass., 8-13.
Phoebe—M. H., Boston, 1-6.
Polk and Tresk—Brighton Beach, 1-6.
Powers Brothers—Sohmer Park, Montreal, 1-6.
Poynton, Frank E.—Pastor's, N. Y., 1-6.
Quaker City Quartette—Forest Park Highlands, St. Louis, June 30-6.
Ramsden and Arnold—Rocky Point, Detroit, June 30-6.
Ramza and Arno—Tivoli Gardens, Quebec, 1-6.
Ransone, John W.—Brighton Beach, 1-6.
Raynard, Ed F.—Farm, Toledo, June 30-6.
Redmond, Miss—Lake Park Casino, Mansfield, 1-6.
Reno and Richards—Cherry Blossom Grove, N. Y., 1-6.
Reynard, Ed F.—Wenonn Beach Park, Bay City, 1-6, Chicago O. H., 8-13.
Richards, The—M. H., Boston, 1-6.
Rio Brothers—Masonic Temple, Chicago, June 30-6.
Robinson Sisters—Tivoli Gardens, Quebec, 1-6.
Robyns, Mr. and Mrs. Wm.—Chase's, Washn., 1-6.
Rosar Trio—Chicago O. H., June 30-6.
Rosseau Brothers—Keith's, N. Y., 1-6.
Rossby and Rostelle—Manion's Park, St. Louis, June 30-6.
Rozinos, The—Forest Park Highlands, St. Louis, June 30-6.
Sandford, Louise—Rocky Point, Detroit, June 30-6.
Satsuma—Paradise Gardens, N. Y., 1-6.
Saunders, Chalk—Keith's, Phila., 1-6.
Schrode Brothers—Academy, Buffalo, 1-6.
Seguanillo—Avenue, Detroit, June 30-6.
Seymour and Van Buren—M. H., Boston, 1-6.
Shamrocks, Three—Point of Pines, Revere, Mass., 1-6.
Sherman and De Forrest—Chicago O. H., June 30-6.
Shields, Edward—Ingersoll Park, Des Moines, 1-Sept. 15.
Sisters Vivian—Rocky Point, Detroit, June 30-6.
Smith and Campbell—Suburban, St. Louis, June 30-6.
Smith and Cook—Keith's, Boston, 1-6.
Smith and Fuller—Wonderland, Detroit, June 30-6.
Staley and Birbeck—Shea's, Buffalo, 1-6.
Stanley, Harry C., Doris Wilson Park Theatre, Saginaw, June 30-6, Akron, 8-13.
Stembler, Sallie—Electric Park, Baltimore, 1-6.
Stephens, Hal—Keith's, Boston, 1-6.
Studebaker, Dorothy—Lagoon, Cincinnati, June 30-6.
Sully, Lew—St. Louis, June 24-29.
Swickard, Mr. and Mrs.—M. H., Brighton Beach, 1-6.
Symonds, Lottie West—Rocky Point, Detroit, June 30-6.
Techow's Cats—Suburban, St. Louis, June 30-6.
Thompson and Green—Manion's Park, St. Louis, June 30-6.
Thumb, Mrs. General Tom—M. H., Boston, 1-6.
Toozoomian Arabs—Paradise Gardens, N. Y., June 10-6.
Tracy, Stella—Shea's, Buffalo, 1-6.
Trash and Gladden—Farm, Toledo, June 30-6.
Trocadero Quartette—Chase's, Washn., 1-6.
Twin Nices—Keith's, Phila., 1-6.
Van Studdiford, Grace—Forest Park Highlands, St. Louis, June 30-6.
Walton, Irving R.—Gorman's Park, Lewiston, Me., 1-6, Dover, N. H., 8-13.
Warren and Blanchard—Chicago O. H., June 30-6.
Waterbury Brothers and Tenny—Shea's, Buffalo, 1-6.
Way and Maitland—Point of Pines, Revere Beach, Mass., 1-6, Combination Park, Boston, 8-13.
Welcher, Mr. and Mrs. Lynn—Rocky Point, Detroit, June 30-6.
Well, Edith—Point of Pines, Revere, Mass., 1-6.
West, Ford and Dot—Pastor's, N. Y., 1-6.
Western, Lillie—Pastor's, N. Y., 1-6.
Westman and Wren—Keith's,

THE FOREIGN STAGE.

LONDON.

The Toreador Makes a Hit—The Japanese Player—Coming Productions.

(Special Cable Dispatches to The Mirror.)

LONDON, June 22.

The luckiest of London managers, George Edwardes, has, since my last epistle, again secured three more successes, one with the new edition of that picturesque musical play, San Toy, at Daly's; one with its ever victorious race horses, "San Toy," at Ascot on Wednesday, and one with the new Gaiety musical piece, The Toreador, on Saturday.

The Toreador, already somewhat described by me as to plot, has, like most recent Gaiety productions, three librettists, four or five lyrists and about half a dozen composers to contend with, and even then it has been necessary to call in an American song or two for the said lyrists to readapt, as it were. The chief of the characters are J. T. Tanner, Harry Nicholls, Adrian Ross, Percy Greenbank, Ivan Caryll, Lionel Monckton, and Paul Rubens. In some cases so many playmakers would get in each other's way and cause things to slop over, but in this case—under the gorgeous George's skilled and shrewd supervision—they afford yet another proof of the Scriptural adage that in the multitude of counsellors there is safety. The Toreador, with its excellent all-round acting, its sumptuous Spanish scenes, its delightful scenery, and its merry songs and dances, is, as it deserves to be, a huge success. The Gaiety's favorite low comedian, Edmund Payne, is excruciatingly funny as the perplexed little "tiger," who is compelled to pose as a terrible toreador and to meet all sorts of wild animals. Herbert Clayton, a newcomer, is both handsome and melodious as the real toreador. Violet Lloyd is daintier than ever as the supposed toreador's comic sweetheart. Queenie Leighton is dashing and attractive as a Spanish adventuress, whose jealousy causes all the trouble around. Maidie Hope, who succeeded Rosie Boote (now the Marchioness of Headfort), is sweet as a Spanish beauty; Lionel Mackinder is a merry light comedy hero, Gertie Millar a rollicking new soubrette, and Clare Romaine, daughter of the late "Teddy" Solomon, scores splendidly in a sort of Connie Ediss part with a fine song, one of the aforesaid adapted American songs, with the refrain "Maud, Maud, You're a Fraud, Fraud, Fraud."

La Rejane duly made her new London debut in that now fashionable suburban playhouse, the Coronet, Notting Hill, on Monday. She started with the much discussed Sapho, which, thanks to certain Crummles-like tactics, aroused such alarums and excursions in certain of your States. Daudet's play, at the instigation of Licenser Redford, has been toned down a good deal, but it is still unwholesome enough. Moreover, it hardly affords the histrionic chances that so distinguished an actress as Rejane deserves. She makes the soiled heroine a sleek and supple cat-like young person rather than a self-abandoned, voluptuous damsel. La Rejane has since repeated Madame Sans Gene, and she is about to play La Course du Flambeau and La Robe Rouge.

To the very loyal patrons of Criterion comedy (even when such comedy is flecked with dashes of drama) E. G. Saunders' experiment started on Tuesday with Japanese tragedies at that smart but subterranean Piccadilly playhouse must seem at least audacious, if not startling. True these Japanese "thrillers," so long popular at the Imperial Theatre, Tokio, and in your American playhouses, are represented by those powerful players, Otojiro Kawakami and his charming little wife, Sada Yacco, who might with truth be described as a pocket Bernhardt or a diminutive Duse. And even if some should say (as some might) that the often strangely sympathetic little Madame Kawakami does not always reach quite to Bernhardtian or Duscan tragic heights, yet it must be confessed that she frequently comes very near thereunto. Moreover, Sada Yacco possesses in a more marked degree than either of the aforesaid French and Italian histrions the saving grace of humor. So much indeed are Sada Yacco's tragic and humorous gifts in evidence at the Criterion that the large audience enthusiastically recalled her many times after each act, even as they called and recalled these marvellous Japs' copartner, the wonderfully clever serpentine and "scenic" dancer, La Loie Fuller.

And what of Otojiro Kawakami himself? It is not unlikely that amid the public praises and press notices that have showered upon his fair and fascinating little Japanese wife, this dark-skinned but deeply intellectual Tokio tragedian may in some sense be lost sight of—or at least relegated to the background. And yet when you come to talk with Kawakami, not only on the Japanese, but also on the British drama, as yours truly did a few nights ago, you would speedily begin to realize what a deep-thinking and devout stage student is this renowned Japanese actor-manager. It was during this Anglo-Japanese colloquy—forcibly illustrated by wonderful bits of "pantomime" on Kawakami's part—that the true inwardness of the art of the Japanese players began, as the song says, "to dawn upon me, so to speak." Firstly I gathered from Kawakami that he generally has in hand in his native land some three hundred candidates for local histrionic honors. Also that not one of these three hundred, nor any one of the many other candidates for dramatic fame in Japan, is permitted by the Japanese Government to go on the stage until he or she has passed certain stiff "exams" in anatomy and physiology, in order that they may realistically reproduce the proper symptoms of this or that strong emotion, or this or that form of death.

Otojiro Kawakami has already proved his own skill in this class of acting in The Geisha and the Knight, and he will, in a night or two hence, manifest the same still more in a strange little Jap play entitled The Sho Gun. The Sho Gun is, Otojiro tells me, a sort of deputy Mikado. After this these Japs, who are nightly increasing in favor at the Criterion, will present a tragedy, the English title of which comes out something like Inky Tears, and haply after that they will give a Japanese version of Othello. Both these tragedians dearly love their Shakespeare, although they, of course, study him via the Japanese tongue.

Moreover, they both, I find, think very nobly of our leading stage players, from Sir Henry Irving downward. Kawakami, however, confided to me his profound conviction that English actors and actresses—yes, and even France's own Sarah Bernhardt—do not know "how to die" properly on the stage, for the simple reason that they lack the aforesaid physiological instruction which is imperative in the case of Japanese players.

After the Criterion engagement M. and Madame Kawakami will, with La Loie Fuller and her wonderful new dances, proceed to our provincial towns, and from there to Berlin, where they open at the Residenz Theatre, where Charles Wyndham was wont to make successes a few years ago.

In conclusion I may quote to you the kindly messages given to me by Otojiro Kawakami and his sweet wife, Sada Yacco. Translated by Kawakami to me, they came out thus:

"Like our plays? Good luck? How do you do?"

Mrs. Jersey Lily Langtry last night finished her first season at her Imperial Theatre, which has cost her so many thousands of golden sovereigns. When I went in last night I found her being testimonialized with sweet bouquets and things, and between the acts she was fixing up arrangements for touring in August. During this tour her theatre will be rented by Actor Herbert Waring, so long leading man at the Duke of York's. Waring will start proceedings with a new play, at present entitled A Man of His Word. It has been written for him by Boyle Lawrence, who used to do the "Green Room Gossip" for the halfpenny *Daily Mail*, but now only contributes certain of the play notices thereto.

The aforesaid Boyle Lawrence would seem to have been busy in the playwriting line of late, for it is a play by him and Louis Napoleon Parker that Julia Neilson and her husband, Fred Terry, have selected for their next new production. This play, which is modern, is entitled The Heel of Achilles, and it is, the Terrys inform me, built on very powerful lines. They cannot produce it until the end of their twenty-five weeks' tour, which starts at Douglas, Isle of Man, on Aug. 12. The Terrys finish their present London season at the Globe Theatre next Friday night. But when they return to town some time in February, 1902, they will doubtless be again at the Globe. Anyhow, they are treating to this end with William Greet, the landlord of many London playhouses.

L'Aiglon will be withdrawn from Her Majesty's after next Saturday. On Monday, Tuesday and Wednesday next, and on Wednesday afternoon, Sarah Bernhardt and Coquelin will appear in La Dame Aux Camelias, and on Thursday, Friday and Saturday will be given La Tosca, with Coquelin as the bold, bad Scarpia.

N. C. Goodwin and his lovely wife, Maxine Elliott, have arrived in London and are preparing to start their London season at the Comedy, and with H. V. Esmond's play, When We Were Twenty-one, which has been so successful on your side. In the meantime sweet Maxine's sweet sister, Gertrude, will tour with her fine acting husband, Forbes Robertson.

On Tuesday afternoon there is to be given at the Court another Grein-cum *Sunday Special* matinee, when an adaptation of Sudermann's Das Glück im Winkel, to be called A Happy Nook, is to be played. On Wednesday night Irving will revive the late W. G. Wills' drama, Charles I, after a lapse of many years. It is this otherwise fine play that contains the caricature of Cromwell, treating him as a sort of Hooligan or tough. I expect the discussion that raged around this extreme whitewashing of Charles and heavy blackwashing of Oliver will be revived. But time—and the daily papers—will show.

GAWAIN.

PARIS.

Sybil Sanderson's Reappearance—More Theatres Close—News of the Gay City.

(Special Correspondence of The Mirror.)

PARIS, June 15.

At this season of the year it is unusual to see so brilliant an audience as gathered at the Opéra Comique last Tuesday for the reappearance of Sybil Sanderson. Probably no singer ever enjoyed such popularity in Paris as Madame Sanderson, and during her years of retirement since her marriage Paris has lost none of its love for her. Consequently when Manager Albert Carré announced that he had specially engaged Madame Sanderson for a series of six performances of her greatest success, Phryne, there was an enormous demand for seats. The Opéra Comique was filled to its capacity on the opening night of the engagement. The evening was hot and the theatre was suffocating, but the enthusiasm of the audience was not affected. The welcome that Madame Sanderson received must have been sweet to her, so hearty, sincere and loyal was its note.

Once again Madame Sanderson made more of the role of Phryne than could be expected of any other actress. Phryne is not a great opera, and Saint-Saëns, the composer, has shown himself capable of far better work. The charm of the performance lies almost entirely in Sybil Sanderson's interpretation of the title-role. Her wonderful beauty fits the part perfectly, her enchanting manner casts a potent spell, and her glorious voice renders Saint-Saëns' music with exquisite effect. Phryne is fascinating, and it is Sybil Sanderson's personality that makes her so.

For a time Madame Sanderson seemed overcome by the magnitude of her greeting, but she recovered soon and repeated her former triumph. M. Clement was again the Nicias and M. Fugere the Dicephile, and both were successful. The rest of the cast was adequate and the mounting was handsome.

At the Odéon the other day there was held the first meeting of a society, the transactions of which should be of interest to every student of the drama. It was organized by Sardou and is called Theatrical Historical Society. The objects are to make researches and records of the history of the theatre, not only of France, but of other countries; to secure the preservation of valuable theatrical souvenirs and data, and to acquire and give information on anything concerning the theatre. The society now numbers about twenty members, among them being Victorien Sardou, Henri Lavedan, Henri Fouquier, Edouard Detaille, Manager Ginisty, of the Odéon; Camille Saint Saëns, and M. Monval, of the Comédie Française. Sardou is the president; M. Roujon, Minister of Fine Arts, the honorary president, and M. Ginisty the secretary. It was arranged at the meeting to form two committees, one, headed by M. Fouquier, devoting itself to the general history of the stage, and the other, of which M. Detaille is chairman, studying the pictorial side of the theatre. The accomplishments of the society will interest every student of the stage, and its proceedings will be followed closely.

A special matinee performance of Armand Silvestre's posthumous opera, Bianca Torella, was given at the Gymnase on Thursday. The composer, Baronne de Fontmagne, has written a pleasing score, and Silvestre's libretto is in his usual charming vein. The opera was received with much favor.

Pour l'Empereur lasted only a few nights at the Renaissance, and the unlucky theatre is closed again. A revival of Miss Helyett there is talked of.

Corneille's birthday was celebrated with the customary special performance at the Français and the Odéon. At the Français the bill included Polyeucte, an act of Le Menteur, and an apropos in verse recited by Mlle. Moreno. The Odéon offered Le Menteur, two acts of Horace, and an apropos.

It is now said that Cherubin, François de Croisset's play, recently shelved at the Français after its dress rehearsal, will be produced in September, after a complete revision. M. De Croisset, prostrated by the unfortunate occurrence, has gone to Brittany for a rest.

Gaston Scheffer's four-act drama, Le Roi, is in rehearsal at the Français.

Yvette Guilbert has begun her engagement at the Olympia and is scoring a pronounced success.

The Paris Thespians appear in Our Flat at the Athenée Saint Germain to-night.

Marthe Regnier has made her debut at the Français, playing Agnes in L'Ecole des Dames with good results.

Charlotte Wiehe has finished her season at the Gymnase, and that theatre has closed for the Summer. The Palais Royal, that was to have closed this week, will remain open awhile longer, offering Le Paradis. The Porte Saint Martin, with Quo Vadis, will continue until June 23.

Jules Huret's volume of theatrical miscellanea, "Loges et Coulisses," that is having a wide sale, contains a deal of interesting matter. There are biographical sketches of Bernhardt, Duse, Claretie, Paul Hervieu, and others, all written in admirable style. Original articles are contributed by Maurice Maeterlinck, in advocacy of the symbolic drama; by Sardou, on spiritualism; by Coquelin, and by Rejane.

The weather here has been so hot that patronage at the theatres has dwindled greatly. The gardens catch the crowds at present, and have excellent bills.

T. S. R.

MEXICO.

A Company of Note from Spain—Other Attractions—An Interesting Episode.

(Special Correspondence of The Mirror.)

MEXICO, June 25.

I am glad to be enabled to chronicle that we are again enjoying new theatrical attractions.

Last week the Teatro Renacimiento opened with a full house with the Alba Spanish Opera company from Madrid, Spain. I am told the company is considered one of merit there, and this may be believed, for their work has been unusually clever in the tandas they have given, to very good attendance. Interest centered in Julio Ruiz, whose reputation had preceded him, and who is considered a comedian of sound merit in Spain. Mr. Ruiz has considerable talent, which he has displayed in various roles, but he is greatly handicapped by a very poor voice of limited power. He has been well supported by Senora Castillo, who is not only a beauty, but a very charming artiste.

At the Arbeu we have a very good opera company, which Lambardi has provided. It opened in Aida to poor business, but that was followed by Mignon to better business, and that again was followed by Boheme to "packed" business. To-night we have Carmen, with Longhi as Carmen and Francesconi as Don José, and Bugamelli as Escamillo. In Manon we were introduced to Turconi, who played the title-role, and who made a great hit in the part. The ending of the third act, where Manon wins her lover back with some stunning Sapho kisses, was applauded with great gusto. Turconi is a very magnetic woman, unusually pleasing to look upon, and has a very good voice, which she uses well. The entire company is good, though its tenors are its weak points. It beheve it will make money out of the engagement. Lohengrin is being prepared, and this will be the first Wagnerian opera I have witnessed here.

Mrs. Helen Ritz Hesse, From Austin, Tex., is soon to give a series of piano recitals here.

Ricardo Castro, the brilliant Mexican pianist, gave a recital recently at Wagner and Levien's music hall, and scored with the public.

La Fabregas and Sr. Cardona have returned to Mexico, after their visit to Europe and to the States. They open at the Renacimiento in September, and are to give us Quo Vadis in Spanish. These two artists represent all that there is of dignity in the Mexican drama and merit encouragement. La Fabregas has an idea of going to the States for a series of performances. It might be advisable, and again not. She admired greatly Mrs. Fiske, Maude Adams, and Julia Marlowe, all three of which artists she saw in New York.

I must tell you of a very interesting and a very dramatic episode concerning the theatre directly after Diaz entered the capital city and became its ruler. Eight days after his triumph the principal theatre was opened, and at the same time the dramatic company of the Nacional presented a work by Juan Matéos entitled The Death of Lincoln, and the triumph won by this poet was truly great in making known the true worth of this great man.

At that time Concha Mendez, full of grace and the charms of youth, was captivating the republic to such an extent that whenever she appeared on the stage they insisted on her singing "La Paloma."

So great was her charm that on the first occasion when the Archduchess Carlota, wife of Maximilian, saw her, she took from her arm a bracelet of diamonds and presented it to the young artiste.

Times changed. On the night to which I refer the public, and above all that part which occupied the galleries, composed of soldiers of the line and of guerrillas, enthused by the lines of Matéos, insisted on hearing "La Paloma."

Concha Mendez appeared on the stage amid thunders of applause; the orchestra played the first notes of the popular Cuban song, and when the young artist began the lines "Cuando salí de la Habana Valgame Dios," the public in the gallery shouted "No, no, no, not that one the 'Paloma Liberal' give us the 'Paloma Liberal.'" This was a song that began "Si a tu ventana llega un perro flaco, tratalo con desprecio que es el Austriaco." "If a lean cur comes to your window, treat him with scorn it is the Austrian." Maximilian had recently been shot at Queretaro. The artist stood mute in the center of the stage, while each moment the tumult increased; people screamed, hats were waved frantically in the air and the demonstration became violent. The Concha Mendez, pale, trembling, her eyes filled with tears, came to the front of the stage, made a motion that she wished to speak, and said in a clear voice: "Senores: I still wear on my arm a bracelet presented me in days gone by, which were for her happy ones, by a princess who now is doubly unfortunate: she is a widow and insane. Her husband was shot a month ago on the Hill of the Bells, and his corpse is yet warm. I am a Mexican; you are Mexicans; you are the soldiers who have chastised the usurpation; but neither you nor I can be guilty of insulting misfortune. I cannot sing a song that offends an insane woman and insults the dead."

Concha Mendez retired from the stage and the public, greatly moved, saluted her with "vivas," and called no more for the song which insulted the memory of the prince of Hapsburg.

Concha Mendez, the heroine of this interesting episode, is still alive in this city.

GUIDO MARBURG.

EUROPEAN NOTES.

Gossip of Music and Drama Abroad—The Stage in Germany, France and Holland.

(Special Correspondence of The Mirror.)

THE HAGUE, June 15.

Conductor Bernard Breuer, of the Berlin Philharmonic Orchestra, now playing at the Kurhaus at Scheveningen, Holland, died recently. His remains were sent to Berlin for interment.

Anton Bruckner's ninth Symphony and his Te Deum in C, will be given for the first time in Munich next season.

The following artists will take part at the music festivals in Salburg, Aug. 6-8: Lilli Lehmann, Edyll Walker, Erika Wedekind, Aramji, Hesh, Klöpper, Petschnikoff, Ritter and Emil Sauer. The Vienna Philharmonic Orchestra will appear under leadership of Mr. Hellmessberger. There will be three concerts and two productions of Don Juan.

It will be twenty-five years on Aug. 13 since the opening of the Wagner Theatre at Bayreuth. At the opening in 1876 the Ring was given three times with no pecuniary success. The theatre was closed and reopened again in 1882 with Parsifal. From that time it has proven profitable.

The following new productions will be given in Berlin at the Berlin Theatre the coming season: Wienerinnen, by Hermann Bahr; Die Goldgrube, by Lauffs and Jacoby; Les Romanesques, by Rostand; La Robe Rouge, by Brieux; Laborenus, by Paul Lange, and Tora Parsberg, and Darnley, by Björnson.

The Stage-union Cremer at Haarlem, Holland, will open its season Sept. 15 with George de Lalaingcount, of Rennenberg, by D. F. van Heyst.

The title of Albert's new opera is Der Improvisator.

George Henschel's opera Nubia will be given this season in Karlsruhe.

La Sorciere, a lyric tragedy by Bataille with music by Sylvio Lazzari, will be produced in Paris next Winter.

George Marty will succeed Taffanel as director of the concerts of the Conservatoire, Paris.

LOUIE MAURICE.

THE CALLBOY'S COMMENTS.

By way of continuing the amiable collection of interesting and instructive letters, etc., which I have had the honor to put forth for the information of the public and the glory of the language, permit me to quote the dime museum "professor," who inevitably says, "Passing on to the next cage, I call your attention," and so forth. The first on the week's programme is one received from Hull, Ont., by the stage-manager of the Valentine Stock company. It says:

DEAR SIR: I taught by writing you a few words to ask you that you might want two young men to be in your show One is a cloud danser. The other is a singger and music player So if you please let me know, and please let me know where can I go and meat you and when.

Jack Hoeffler has stirred up a genuinely admirable bright boy in Wilkes-Barre, Pa. Here is what this one has to say:

Please Mr. Hoeffler I like to join your Company and act in any act and I can hold a girl on my shoulder and can speak six languages, Polish, Salvish, Russian, English, and German, and Hungarian, and please write me back an answer and send it as quick as you can my name is ——— I live on the number of 853 ——— street.

Mr. Hoeffler believes that this youth should be encouraged if he really can hold a girl on his shoulder and speak six different languages all at the same time. The aspirant neglected to say whether he supplied the girl.

W. E. Donahue, of Kansas City, has forwarded a great notice that he found posted over the Regent Spring, at Excelsior Springs, a Summer resort near K. C. It is written badly in pencil on a section of a brown paper bag, and it says:

Plees read. i found two checks the owner wille find me at the Music Hall at work and i found a pair of Specks Call at the Hall and see about the checks i found

L. L. C——
Yours Truly.

Mr. Donahue took in a performance by the Nevius-Lambert company at the aforesaid Music Hall, and he says that the lower floor of the building is used for a swimming pool. The audience occupies the balconies, and it is recorded that upon several occasions the actors have been so bad that the resentful spectators arose and doused them in the tank. I wonder if this could properly be called a ground floor house?

Harry Gormand, of the Gormand and Ford Stock company, sends along two particularly fetching specimens, both from the same town in New Hampshire. The first, from a young man:

FRIEND GORMAND.—I will write you a line to let you know everybody was pleased with the shows you gave last week. I hope you are having good hails where you are now. I have got relation there by the name of P—— ask them about me I am crazy to get into a show to work on the stage. Joseph F—— said he had a chance in yours show I wish I had a cance in a show I would go quick. would you please be kind enough to write me that song how to Kiss a Girl not because I don't know how to. I want to know the song. little later I am going to hunt you up and see if you will take me in on the stage to work.

The second, from a young woman:

DEAR SIR: I don't expect you will need any girl for your company but when you do will you give me the first refusal. I am green at it and yet I am not for I have been in four or five when I was at Rochester, N. H. But I am sure I could take a small part all right after a little studying. Do you remember the girl with the blue waist on and always wore a few pinks? that always sat next to the front seat? while you were here? If you would let me know the plays you will playe the coming year I will get the books and study as I have made up my minde to travel with some company. I hope your health is better than it was while you was here take care of your cough and not get any more on to it

THE CALLBOY.

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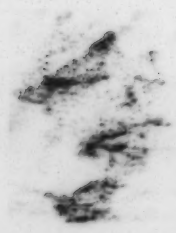

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W. A. BRADY'S SORROWS OF SATAN—It is in no sense derogatory to other members of the cast to say that easily first among last night's players was Miss Plymouth Rea, who essayed so successfully the part of the young American girl. Brimful of life, ready of wit and sane and healthy in body, mind and heart, Miss Rea's beauty, vivacity and womanly charm, made even more womanly by Western frankness, captivated the audience the moment she appeared. To hear Miss Rea say "Yes, that's true, but hardly original!" in reply to the duke's insipid conventionalities, was of itself worth the price of admission.—*New Orleans Times-Democrat*, Oct. 8, 1900.

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DAISY LOVERING

ACADEMY, MILWAUKEE, In UNDER TWO FLAGS.

News—The performance last night was essentially a triumph for Miss Daisy Lovering, the Cigarette of the production. She entered into the spirit of the role with charming abandon, but at no time did she exaggerate this side of the character. Her conception of the role is entirely original: it is not copied. It is a creation of her own, and it is a faithful portrait of the character as drawn by Ouida. In the stronger scenes she imparts to her lines a deft touch that makes itself particularly effective.

Wisconsin—This is Daisy Lovering's week at the Academy of Music. In the role of Cigarette, in Under Two Flags, this little actress finds herself fitted with a part admirably suited to her capabilities. She made her first appearance in it last evening. Her efforts were crowned with success, for she made an undeniable hit.

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Priscilla, in The Waning of Priscilla, Tremont Theatre, Boston, Mass.

THE WANING OF PRISCILLA.—The Summer season at the Tremont Theatre, which opened on Monday night, called out one of the largest and by far the most enthusiastic audiences that has gathered in this season, as it was the first appearance of Lillian Lawrence since her retirement from the Castle Square Theatre Stock company, where for the past four years she had enjoyed great popularity.

The entrance of Miss Lawrence as the modest Puritan maid, who is leaving her home father, was the signal for unbridled applause, and it was fully three or four minutes before Miss Lawrence was allowed to begin her speech, as handclap and cheers rose the audience, while the stage was literally covered with floral tributes thrown to her from the boxes and front of the house. She looked extremely pretty in this character, the simplicity of her gown adding her type of beauty to perfection, and as expected won the audience with this fact, that of her exit the declaring plaudits rang unabated throughout the house for many minutes. At the end of the act she was applied again and again to receive another list of floral emblems.—*Boston Herald*, June 2, 1901.

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Joseph Cusack as Ta-mo-nee, the Indian, had a hard part, but he manages to make the house laugh at every turn he makes. He is certainly clever and deserves the applause tendered him.—*Pittsburg Press.*

Really a fine piece of Indian character study is the Ta-mo-nee of Joseph Cusack. He is as good an Indian as one can find at Garrison any day. If Major Sneed saw him he would run him back to the Flathead reservation at once.—*Anaconda Standard.*

On January 7 an accident occurred and I was called upon to play Watson, the butler, at six hours' notice. The next day the *Los Angeles Herald* said: "The most satisfactory individual effort was that of Joseph Cusack as Watson, the butler. The characterization displayed careful study and considerable talent."

The *Los Angeles Express* said: "Watson, the butler, was played last night by Joseph Cusack and he made one of the hits of the piece. He was simply almost perfect."

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